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ABSTRACT

This sequential curriculum guide for grade ten uses a sequence which encourages the teacher to begin with student experience and language and to progress to a variety of learning experiences which integrate all elements of the language arts and which permit students to discover their own generalizations and periodically evaluate their own progress. The steps in the procedure are: (1) propose a minimal situation which the students then develop and explore in a dramatic improvisation; (2) follow this with further exploration and development in class discussion; (3) use the ideas generated as the basis for student writing; (4) stimulate cross-commentary on and evaluation of the writing; and (5) provide for reading in the same mode of discourse. Three teaching approaches used include small group discussion, dramatic improvisation, and induction. Units cover free reading, drama (interacting), language and feelings, points of view, the language of advertising, fantasy, reportage, argumentation, visual literacy film communication, themes and variations, grammar, and the meaning in the poem. (HOD)

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BOARD OF EDUCATION OF BALTIMORE COUNTY

A RESOURCE BULLETIN FOR TEACHERS OF ENGLISH

GRADE TEN: THE WORLDS OF DISCOURSE

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CS 201 113

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FOREWORD

Baltimore County's long-projected sequential program in English for grades seven through twelve has become a reality with the publication of The Worlds of Discourse, a curriculum guide for teachers of English 10. Reinforcing and advancing those skills and concepts focused on in the three preceding grades, the English 10 program develops through literature-, language-, or experience-centered units the students' ability to use and understand language in specific modes of discourse. Where the 1961 program in English 10 stressed literary genre, this new one emphasizes and capitalizes on the language experiences of the learner himself, broadening his skills in expressing his ideas through various modes and leading him inductively to a greater depth of appreciation and enjoyment of related literature.

Notable throughout the program are numerous options and suggestions of ways both the slow learner and the verbally able student can be motivated to appropriate activities and achievement. Objectives stated in terms of desired student behaviors are provided to aid the teacher in determining the success of his students' learning experiences.

This English 10 program was initially developed in the summer of 1970, when a curriculum workshop committee prepared a tentative guide for classroom use during 1970-71. The framework of the course and the instructional units they designed reflected the committee's in-depth study of current and innovative trends in the teaching of English, particularly as described in the recent works of James Moffett. After nearly a year of classroom experience with the program, all English 10 teachers were given an opportunity to meet in area groups and contribute their reactions and recommendations to the curriculum planners. Revised in the summer of 1971 and painstakingly refined during the following months, the program described in this guide synthesizes innovative ideas adapted from national sources and the suggestions of experienced Baltimore County teachers who have successfully encouraged student involvement and creativity in the development of greater language proficiency.

The Board of Education and the Superintendent of Schools express their appreciation to the members of the 1970 and 1971 curriculum workshops whose creative and intensive work produced this comprehensive guide. Special thanks are due the English Office secretaries for their expert typing of the publication: Mrs. Alice Adams, Mrs. Florence Allard, Mrs. Helen Lotz, and Mrs. Marian Smith.

Joshua R. Wheeler
Superintendent of Schools

May 1972

GRADE TEN

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THE WORLDS OF DISCOURSE

Introduction

With this new curriculum guide for grade ten, we are able to implement a sequential program in English for grades seven through twelve. The present program, "The Worlds of Discourse", which focuses on the language experiences of the learner, replaces the 1961 program, which emphasized literary genre. "Worlds of Discourse" evolved logically and naturally from our concern for the expansion of each student's ability to use language more effectively, our recognition that achievement of increased proficiency in the manipulation of language depends more on encouraging student involvement and self-direction than it does on teacher-imposed tasks, our awareness that literacy in a technologically oriented world involves much more than the ability to read and write, our desire to find ways in which experiences in the English classroom can help individuals become more sensitive, more articulate, more curious, and more creative, and our efforts to identify key elements in the structure of the subject called English.

The program, "Worlds of Discourse", owes its philosophical orientation to the experience of good English teachers in adjusting procedures and materials to students who are increasingly experienced, sophisticated, and competent - often in ways that schools do not recognize, and to innovations in the teaching of English which James Moffett synthesized so ably in A Student-Centered Language Arts Curriculum, K-13 - and justified so well in Teaching the Universe of Discourse.

Precepts guiding the development of the program represent specific viewpoints and are listed here for ease in understanding the approaches used throughout the units.

1. Units are designed to advance the skills and concepts students had on entering grade ten and to develop the ability to manipulate and to understand language in specific modes of discourse.

2. Instructional goals are needed for teacher guidance. These appear in every unit and were used to determine the materials and procedures to be used in the achievement of unit aims. Furthermore, the desired student behaviors, listed under each instructional objective, should provide concrete evidence that the student has learned the desired skills and concepts.

3. A literature, language, or experience core is used to integrate the learning activities in each unit.

4. Language learning is facilitated by progression from the concrete to the abstract, from the personal to the impersonal.

5. Interaction in dramatic improvisation and in discussion, especially small group discussion, is used to increase student production of language - which we consider basic to the development of greater skill in language.

6. Learning is visual, aural, and kinesthetic as well as verbal; these aspects of learning are often correlated; literacy can be advanced in each area.

7. Composing in a specific mode of discourse before reading literature in

that mode sensitizes students to the qualities, problems, and appreciations related to that mode.

8. Students must be given many opportunities to discuss and to develop their own generalizations for greater student motivation and achievement.

9. Options among units and within units are essential to providing for the range of student and teacher interests.

10. The "slow learner" is that because he is not motivated; he does not value the things the school wants him to do. The "basics" for the slow learner are his feelings and his motives. Given this viewpoint and the opportunity, the "slow learner" can learn as much from an assignment as more verbally developed students do. We operate with the expectation that the slow learner can.

Implementing "Worlds of Discourse"

This program uses a sequence which encourages the teacher to begin with student experience and language and to progress to a variety of learning experiences which integrate all elements of the language arts realistically and purposefully; the sequence permits students to discover their own generalizations and periodically to evaluate their own progress. Basically, the steps in the procedure are:

Propose a minimal situation which the students then develop and explore in a dramatic improvisation.
Follow this with further exploration and development in a class or group discussion.
Use the ideas generated as the basis for student writing.
Stimulate cross-commentary on and evaluation of the writing.
Provide for reading in the same mode of discourse.
Enjoy the discussion which undoubtedly will reveal new levels of understanding.

This sequence, with many variations, is used repeatedly. To appreciate the significance and benefits of the proposed procedures, each teacher should read both of Moffett's books. To implement any unit successfully and comfortably, each teacher needs to master, in addition to the usual competencies, three special and more complex approaches to instruction. These are 1) small group discussion, 2) dramatic improvisation, and 3) induction. To aid teachers in mastering these teaching techniques, we are including a statement on each.

A GUIDE TO IMPROVISATION IN THE ENGLISH CLASSROOM

Improvisation is being regarded increasingly as a vehicle for achieving the major aims of instruction in the language arts. Traditionally understood to be "acting without a script", improvisation has long been a fundamental part of training in theatre arts. However, since improvisation involves spontaneously performing action, dialogue, and characterizations that have been made up (i.e. invented or "created") entirely or partially by the student, used regularly in the English classroom it cultivates a major source of creative expression in the student - his imagination.

Suggestions for including improvisation as a major classroom activity appear throughout this bulletin and may be implemented in almost every instance through the following approach:

1. Begin by explaining the minimal situation(s) to be employed by the class. Specify the following given circumstances:

    a. What goals are the characters trying to attain? (All improvisations must begin with at least these.)

    b. If improvisation is a new experience for the pupils, supply them with these additional circumstantial details. (As their sophistication in preparing improvisations increases, all or at least some of these can be invented by the pupils as they plan.)

        1) Who are the pupils representing?
        2) Where is the action happening?
        3) When is the action happening?
        4) What is happening?

    c. Begin with minimal situations involving as many pupils as possible; this should reduce self-consciousness and minimize inhibitions.

2. Provide any opportunity for the class to discuss the minimal situation before improvising.

    a. Clarify any confusion that may exist about details of the action.

    b. Establish a goal for the improvisational activity; this will also provide students with a purpose for observing. Sample goals:

        1) To identify possible outcomes of a given situation.
        2) To identify all factors influencing a particular moral choice.

3. Provide an opportunity for the students to work in groups to elaborate their plan for the action. This plan may include:

    a. Talking about "who will say what" and "who will do what" etc.

    b. Arranging the physical setting for the action. (Note: Costumes and "scenery", in the conventional sense, are irrelevant to the purposes of improvisation in the English classroom; their use should be discouraged. Real props should be used only when these are absolutely essential and readily accessible.)

4. Pupils should perform only for the other members of their small groups rather than for the entire class. Pupils participate in improvisations within an English class to explore a character and a situation, not to entertain or amuse their classmates.

    a. Discourage pupils who cater to audience interests, enthusiasm or lack of same.

    b. Accept any solution arrived at by the participants. Since there is never a single answer to any human predicament, avoid forcing students to accept your denouement.

c. Encourage re-working a scene to discover or try new alternatives to develop action more completely.

    1) Pupils may coach one another to more fully develop the action, characterizations and/or dialogue.
    2) Pupils may change roles to experience the opposite point of view.

d. When the teacher decides the goal has been reached, the improvisation has succeeded and should be stopped.

5. Class discussion following the improvisations should focus on:

    a. Alternative denouements to the same conflict.

    b. The connection to whatever reading or writimg activity will grow out of the improvisation.

    c. The character the pupil was portraying rather than the pupil as "performer".

Experienced actors as well as novices rely on improvisation to achieve a greater understanding of human motives, to gain further psychological insight into character development, and to develop confidence in their own inventiveness and resourcefulness at solving "task-oriented" problems. These benefits alone would seem to mark dramatic improvisation as a worthwhile classroom experience for all grade levels. The following characteristics of improvisation, however, may further clarify its relevance, usefulness, and significance to the goals of the English program in Baltimore County:

1. It is rooted in the "mimetic instinct", the innate human tendency to imitate the actions and behavior of others; and in this sense, it is aligned with imaginative literature.

2. It requires inventive, imaginative thinking; pupils will develop ideas improvisationally in a manner that is analogous to the way ideas are developed in writing.

3. It is a problem-solving activity which can, in turn, motivate pupils to look into literature for solutions.

4. Since it is essentially goal-directed, pupils participate in communicative activity with real purpose, as opposed to the artificial purposes of many classroom writing assignments.

5. Pupils are able to experience situations they will be confronted with in literature; hence, identifying with characters is encouraged.

6. It encourages the verbalization of inner thoughts and feelings.

7. It is analogous to real life: few of us ever "follow a script" in working out solutions to everyday problems; most of the time we "improvise" until a solution is reached. (Superior teachers frequently use a lesson plan in the same way pupils will learn to use the "minimal situation": as a point of departure for an improvisation designed to develop ideas.)

8. Ultimately, pupils become more poised and articulate as by-products of participating in classroom improvisations, even when these are not "performed", in a formal sense, for the rest of the class.

9. Since improvisation is essentially play-centered (i.e. it bears marked resemblances to the free play children participate in willingly), it accomplishes all of the above under the very attractive guise of "fun". The teacher must be careful, however, and use dramatic improvisations only when they are clearly relevant to the immediate instructional goals. Using them as a diversion may undermine their usefulness and integrity as a classroom technique.

A GUIDE TO SMALL GROUP DISCUSSION

I. Small group discussion is important because:

   A. It increases vastly the opportunities each student has to produce language, to compose language, which is much more difficult than to receive language.

   B. It provides, under adequate teacher guidance, immediate, enlightened reaction to individual language use.

   C. It develops reading comprehension. In small group discussion, concepts are developed and inferences are tested.

   D. The group explores, generates, and develops ideas from which individuals can select ideas for writing.

   E. It teaches students how to think, not what to think.

II. Opportunities for small group work

   A. Major opportunities for planned, structured small group work are interwoven with teacher-directed learning activities, e.g. a lesson in which

      1. The teacher asks groups to improvise dramatically from a minimal situation similar to one in a literary selection to be read by class.

      2. The teacher leads a class discussion of the conflict, the motivations of each character, the insights gained, and the differences in interpretation and development of characters.

      3. The pupils read the selection silently.

      4. The pupils discuss the selection in groups. Discussion may be based on concerns or questions identified by the group or on questions formulated by the teacher.

      5. The scribes from each group report, perhaps as a panel, to the entire class.

a. The panel reports to the class; at no time should it "perform" for the class.

b. A good panel discussion invariably develops into an open forum with the entire class involved in the discussion.

6. The teacher engages the class in a discussion of unresolved issues.

7. The pupils develop their personal viewpoints about a specified idea or issue on paper.

8. The teacher leads the class commentary and the evaluation of two or three written statements. Writing problems or "issues" are identified and instruction provided.

9. The groups read, write comments on, and edit papers of members of the group.

10. Individuals revise their own papers which are then "published" or placed in pupil folders.

B. Opportunities for spontaneous, unstructured small group work.

1. To prepare a special project for the class, e.g., a report on information not widely available, a bulletin board, a field trip.

2. To locate needed resources - materials and personnel.

3. To present a special program.

4. To encourage any special interest.

5. To meet the needs of a limited number of students.

III. Organization of groups

A. For maximum learning, each discussion group should be heterogeneous.

B. To insure the best "mix", the teacher should make the decisions about group membership.

C. Each group should have a teacher-appointed discussion leader and a secretary or scribe, both of whom should receive special training for their duties

1. The group leader should be trained:

   a. To direct strategy.
   b. To keep the discussion relevant.
   c. To see that a summary is made.

2. The scribe should be trained:

   a. To record key points, conclusions, and unanswered questions.
   b. To report these to the class or to the teacher.

D. Each group should be limited to five or six members.

IV. Training students for small group discussion

A. Good student discussion does not occur simply by putting the teacher in the back seat. Pupils must be trained.

B. Techniques for training

1. The teacher must routinely demonstrate characteristics of good class discussion.

   a. Arrange the physical facilities to promote interaction.
   b. Focus the discussion on an issue, a problem or a question which allows alternatives.
   c. Use ideas from a variety of sources.
   d. Encourage cooperative effort and full participation.
   e. Work for consensus.
   f. Keep the discussion on the track. An outline developed cooperatively before, during, or following the discussion can be helpful. Summaries, at certain points in the discussion, are also helpful.
   g. Have the class evaluate the content, progress, and techniques of each discussion.

2. The teacher should set an example of good questioning. Good questions:

   a. Start a chain reaction.
   b. Allow alternatives, are open-ended, rather than demand one "right" answer.
   c. Require thought and interaction.
   d. Are incremental and frequently are sequential.
   e. Require factual support.
   f. Encourage pupils to ask other questions. This is the main purpose of discussion.
   g. Lead to consensus, a conclusion, or a generalization.

3. The teacher should train the students, probably one group at a time, in the techniques of small group discussion.

   a. Begin by discussing the characteristics of good discussion. Use these characteristics as criteria for the evaluation of a recent class discussion.
   b. Then train the group members:

      1) To try to understand.
      2) To ask relevant questions.
      3) To contribute.
      4) To be relevant.
      5) To listen.

         a) Initially, in order to make appropriate, constructive contributions to the discussion.
         b) Ultimately, in order to recognize "loaded" language, to identify hasty or glib generalizations, to recognize and to correct deviations.

      6) To summarize the discussion.

c. Describe to participants the characteristics of their discussion.

  1) Point out communication problems, e.g., circling repetitously, failing to pick up and develop an idea, floundering in irrelevancies, failing to define terms.
  2) Suggest discussion strategies, e.g., qualifying a statement, classifying, asking for evidence, defining terms.

d. The teacher should routinely "sit-in" with discussion groups:

  1) To help students minimize digressions.
  2) To encourage participation by recalcitrants.

A GUIDE TO INDUCTIVE TEACHING IN THE ENGLISH CLASSROOM

I. Inductive processes in the English classroom are an adaptation of the procedure in the scientific method of inquiry and problem solving.

A. Procedures in the scientific method

Step 1. The scientist experiences feelings of concern, frustration, irritation, etc., because he wants or needs some information, some advice, some bit of truth; he sets himself a goal.

Step 2. He experiments, collects data, seeks new ways of looking at or of handling ideas and materials. He looks for relevance, meaning, and new relationships.

Step 3. He makes a tentative hypothesis.

Step 4. He tests his hypothesis. If it is disproven, he starts the whole process over again. If his hypothesis proves sound, he formulates a new principle, generalization, or device.

Step 5. Finally, on the basis of this solution, he raises the next problem, sets the next goal. Thus we see that the scientific process is continuous, a never-ending cycle, a lifelong search.

B. Inductive procedures for the English classroom. Note that the teacher's role is to be guide, listener, resource person, and learner along with the students.

Step 1. The teacher's job is basically to create the concern, frustration, etc., which lead to goal setting. To accomplish this, the teacher arranges the environment and plans the discussion. He explores pupil experience, understanding, and interest. He learns what the students know now, provides intriguing bits of new information, and involves the students in setting specific and limited goals. Invariably, the teacher who probes and listens will discover that the class knows more than the teacher initially gave them credit for. This is an important discovery -- and prevents the teacher from talking down to students, from patronizing them, from boring them. Don't underestimate what students have learned outside of school.

Step 2. - is a prolonged learning period featuring persistent and repeated confrontations between students and selections, complemented by assigned reading, explications of the texts, and lectures or reports. Each student is active and involved, seeking meanings, structure, common elements, and relationships. Each student is responsible for his own progress and achievement. The teacher's role is to guide the learning process by helping the student discover new layers of meaning. At no time should pat or final answers be sought; at this stage, all is tentative.

Step 3. A tentative hypothesis or generalization is developed in the students' own words -- either individually or as a class. The generalization should be derived from particulars examined earlier in Step 2, i.e., from verifiable data. The validity of the generalization is in direct proportion to the number of pertinent particulars studied. Note well: A sound generalization is never based on one specific or particular. On Step 3 the student runs a real risk of failure -- an experience that should be permitted if the learning is to be realistic and genuine.

Step 4. The student (or class) tests the generalization on new and unfamiliar material. He evaluates the validity and efficiency of his generalization (or rule). An important aspect of this step is that it be self-evaluation, usually under teacher guidance or supervision.

Step 5. Having "discovered" an answer, generalization, rule, the students now need us, not as teachers, but as seekers -- to pull the rug out from under their feet, out from under the conclusions, theories, etc., that give them comfort -- and cause them to encounter new problems, to seek new answers -- to be back on Step 1.

II. Induction - defined

A. It's telling students less and helping them discover more; it's drawing from, not pouring in.

B. It's going from specifics to generalizations, from particulars to principles, from incidents to universals.

C. It's allowing students to experience something before they have to define it.

D. It means that what the teacher believes to be the correct interpretation, generalization, or conclusion must await discussion, debate, and discovery by the students.

E. It's open-endedness.

III. Values inherent in inductive teaching

A. It vitalizes instruction and involves the students.

B. It fosters the development of long-range plans and goals.

C. It develops the ability to think logically -- in a group endeavor and independently.

D. It enforces sequence and structure in the curriculum because it goes from the known to the unknown, from simple to complex.

E. It causes teachers and students to share common goals, the learning process, and the pleasures of learning.

F. It places understanding before generalizing and defining.

G. It allows students the satisfying experience of discovering for themselves.

H. It emphasizes changes in behavior rather than the accumulation of facts, learning rather than marks.

I. Students learn more and enjoy it more.

THE SLOW LEARNER IN THE ENGLISH CLASSROOM

The problem of the so-called slow learner is acute in grade ten, for both students and teachers. This is where many students finally despair and drop out. They are not motivated; they do not value the things that the school values. Many of their experiences in school are repetitive, unrewarding, damaging to the ego, and unrelated to reality as they see it.

The teacher's perception of students classified as slow learners can become a "self-fulfilling prophecy." If the teacher focuses on student records and takes the position that these students can't read, don't have ideas to discuss, and aren't creative, then the students spend their time listening, reading "easy" materials, and doing seatwork exercises. The instructional emphasis is on the "basics"; students are required to repeat experiences in which they were failures in earlier school years. Often they feel that the work is beneath their dignity and they don't attempt it at all.

On the other hand, the teacher may take the position that slow learners can learn and that the goal of instruction is to help all students to the experience of doing something well. This, too, becomes a self-fulfilling prophecy, but in this case, the teacher considers the "basics" to be the students' feelings, motivations, experiences, and perceptions. Classroom learning begins with auditory-vocal experiences. Students are encouraged to express their own thoughts; to seek meaning in pictures, movies, records, and out-of-school experiences; to shape their new perceptions in language; to expand their understanding and joy by sharing. When important new concepts have been learned and motivation is high, the slow learner is ready to tackle his newly acquired concepts in printed form; he may even create his own version. He experiences success because sensory learning, concept development, language learning, and motivation precede reading. If achievable goals are set and if the challenge is not too great, most students will rise to meet it.

In developing the tenth grade English program, the committee, after much reading, consultation, and discussion, decided to assume the position that the slow learner, with few exceptions, is "turned-off," that he has knowledge and abilities which are untapped by the school, and that he can learn if we expect him to learn. Therefore, for the development of his ego, his self-respect, and his intellectual ability, we expect the slow learner to be involved in the same sort of experiences as other students. Furthermore, he needs these same experiences if he is to stay in school and progress through the senior high school.

A close reading of the curriculum guide will reveal innumerable opportunities for successful learning experiences for the slow learner. In fact, some units, e.g., "Advertising", are especially appropriate, requiring much cooperative activity as students design an advertising campaign. In some units, e.g., "The Meaning of the Poem" and "Themes and Variations", we suggest that only the first, simpler parts of the units be used for slow learners, while other classes pursue the unit goals in depth. In all units, materials of varying difficulty are listed. In all units, some activities are mostly oral, mostly kinesthetic, and easier, while other activities are mostly cerebral requiring close, independent reading of complex and difficult material. The concerned teacher will select the materials and the activities which afford the slow learner success with a reasonable challenge.

For maximum growth, the slow learner needs a classroom situation which is conducive to the development of personal goals and internal controls. A teacher whose attitude is genuinely positive, cheerful, encouraging, and accepting is needed. The teacher can develop with the class standards for all major learning activities; these can be used for self and group evaluation. For greater self-direction and achievement, the teacher can train the slow learners, step by step, in group work. A useful technique is to give each group leader 75 points to dole out weekly to the members of his group; group evaluation, self-direction, and fairness will inevitably result. When the teacher must evaluate pupil progress, the quality of individual participation in discussions and in other oral and kinesthetic activities should be included in the evaluation. Term evaluations should be the outgrowth of pupil-teacher conferences using the pupil folder. All evaluation should be used to reward and to encourage, never to punish, the learner. The emphasis throughout should be upon the learner's recognition that he is doing something well, or better than he formerly did. In all classroom activities, the teacher should watch for those conditions and activities which produce learning and pleasure and emphasize them.

THE JUNIOR HIGH SCHOOL ENGLISH PROGRAM

GRADE SEVEN

UNIT	MAJOR THRUST	TIME
Language in Communication	Emphasizes that communication is the transfer of meaning from one person to another, that language is the most effective means, and that language has two forms - spoken and written.	1 week
The Storyteller	Develops the concept that legends, fables, and fairy tales grew out of the collective imagination of early peoples; includes the short story. Recognizes the elements of narration. Students write short narratives. Concludes with the reading of a novel.	6 weeks
You and Your Dialects	Introduces the concepts of dialect and jargon. Concepts are further developed in literature units throughout the year.	1 week
Everybody Wants to Get Into the Act	Stresses the reader-viewer's responsibility to use his imagination when reading or enacting a play. Calls for platform readings and actual production of simple one-act plays. Applies literary understandings to movies and to radio and television shows.	8 weeks
The Signalling System of the English Language	Reviews (or introduces) the importance of word order, the intonational system, the form classes and the structure classes, and the concept of the sentence.	2 weeks
Stereotypes in Fact and Fiction	Shows that certain characterizations have become stereotypes in literature, distinguishes between "flat" and "rounded" characterizations, explains role and acceptability of some stereotypes. Students compose imaginative characterizations. Concludes with novel - Johnny Tremain or Tom Sawyer.	6 weeks
Designs in Art and Poetry	Shows that poetry, like the other arts, is a way of knowing about life, that it is selective in dealing with experiences, ideas, and emotions,and that poetry employs patterns of sounds, imagery, and meaning.	5 weeks
Knights and Champions	Introduces heroes of the Middle Ages, King Arthur, Richard the Lion-Hearted, etc, and develops some understanding of the importance of feudalism and the Catholic Church in their lives. Uses group work extensively.	8 weeks

GRADE EIGHT

UNIT	MAJOR THRUST	TIME
Words and Things	Distinguishes between words and things, between denotation and connotation, and between abstract and concrete classifications of things, feelings, and experiences.	1 week

Not for the Timid - Students experience stories of mystery, suspense, science fiction, and the supernatural in all media. They examine the language of suspense and compose original stories based on newspaper accounts; also write descriptions. 6 weeks

Regional and Occupational Dialects - Points out that dialects occur in different regions because of historical forces, that "standard" English is spoken by educated people, and that authors use dialect to lend color and authenticity to their stories. 1 week

Stories of Gods and Goddesses - Presents Greek myths which explain natural phenomena, e.g., creation, seasons, floods, and fire, and which explain human experiences. Pupils compare them with myths from other cultures; write original myths. 7 weeks

Writing Codes and Symbols - Develops understanding that graphic symbols are a code that represents things, ideas, and events and that the speech sounds of English use a 26-letter alphabet; also that punctuation is an attempt to represent the intonations of speech. 1 week

The Play's the Thing - Aims to develop student's ability to visualize from the script a dramatic performance with sets, actors, etc.; experience plays in different media, noting differences in mood and quality; distinguish between fact and opinion; note specialized terminology and dialect. 4 weeks

The Story in the Poem - Uses narrative poetry and ballads, both folk and literary, to develop awareness about the relationship of poetic devices, (e.g., compression, meter, rhyme, and refrain) to the story in the poem. Students translate poems to other genre and write original narrative verse. 4 weeks

What's News? - Focuses on the news event. Emphasizes the handling of factual data, skills of reportage, news interpretation, and the nature of feature stories. Develops skills of expository reading. Is *not* a journalism unit. 6 weeks

The Outsider - Uses stories in various genre and media, as well as one or more novels, etc., *Swiftwater*, *The Outcast*, etc. to show that the outsider is isolated, whether by choice or rejection. Examines author's purpose and own reactions. 7 weeks

GRADE NINE

UNIT MAJOR THRUST TIME

Language Choices in Everyday Life - Develops understanding that one's purpose, the person being addressed, and the situation determine linguistic choices. Concept is exemplified by advertiser and news reporter. Notes that choices between "standard" and "non-standard" language are usually determined by the situation. 1 week

The Senses of Poetry - Continues concepts begun in grades 7 and 8. Emphasizes the production of sensory images by use of direct statement, metaphors, and connotative words. Haiku are read to learn more about imagery, compression, and the use of a specific verse pattern.	6 weeks
Language Choices in Reading and Literature - Shows that one's choices in language reveal one's attitude, that sentence structure relates to style, that sentences in poetry follow the same grammatical "rules" as prose, but that poet's choices are limited by his poetic pattern.	1 week
A Touch of Humor - Explores humor in mass media and in various literary genre. Seeks recognition of sources of humor. Culminates with the reading of the essays Life With Father and the play by the same title. Aim is to enjoy. Students attempt humorous narration and parody.	7 weeks
Writing More Versatile Sentences - Notes that structure of sentences affects meaning, tone, and clarity, that moving word groups varies sentences, and that basic sentence patterns may be manipulated by combining, modifying, and expanding.	1 week
Classical Heroes - Read from legends of ancient Greek heroes, students induce characteristics common to all heroes, note archetypal plots and motifs; conclude with the reading of The Odyssey; note influence of mythological terms on our language and diction characteristic of epics. Students attempt to compose stories in epic style.	7 weeks
Spotlight on People - Focuses on the people currently in the news via mass media. Helps students understand what makes a person newsworthy, how the image is affected by the requirements and limitations of the medium, and by one's purposes. Reveals the distortion in some images. Concludes with the reading of reports of interviews, of biographical essays, and of book length biographies.	6 weeks
Coming of Age - Deals with the theme of maturation, notes its prevalence as a theme in literature. Extends student understanding of imagery, symbolism, and of the possibilities inherent in various narrative points of view. Concludes with the reading of one or more novels, e.g., The Yearling, Old Mali and the Boy, When the Legends Die, The Red Pony.	8 weeks

EXPLANATORY COMMENTS ON THE JUNIOR HIGH ENGLISH PROGRAM

The program, a sequential and culminative one, introduces students to literary, linguistic, and rhetorical traditions and forms. Literature-centered units integrating composition and language activities compose the bulk of the instructional program. Units are organized by theme, genre, mode, and language emphases; each unit forms part of a strand crossing grade lines as shown here:

The Language Strands

General Communication Strand:
Language in Communication (7)
Words and Things (8)
Language Choices (9)

Dialect and Usage Strand:
You and Your Dialects (7)
Regional and Occupational Dialects (8)
Language Choices in Reading and Writing Literature (9)

Structure Strand:
The Signalling Systems in the English Language (7)
Writing Codes and Symbols (8)
Writing More Versatile Sentences (9)

The Literature Strands

Fiction: The Story Teller (7), Not for the Timid (8)

Drama: Everybody Wants to Get Into the Act (7), The Play's the Thing (8), A Touch of Humor (9)

Theme: Stereotypes (7), The Outsider (8), Coming of Age (9)

Poetry: Designs in Art and Poetry (7), The Story in the Poem (8), The Senses of Poetry (9)

Mythology: Knights and Champions (7), Gods and Goddesses (8), Classical Heroes (9)

Mode: Not for the Timid (8), A Touch of Humor (9)

Non-fiction: What's News? (8), Spotlight on People (9)

The junior high school program promotes learning by involving students in real experiences which stimulate all the senses. Students use dramatic improvisation to work out ideas, dramatization to interpret characters and scenes, radio, television and movies to expand literary concepts, newspapers and magazines to learn about important events and people, small group discussion to develop ideas and to evaluate progress, and music and other art forms to find elements shared with literature.

Students are encouraged to set their own goals, to express themselves creatively in multi-media, and to discover meaning and significance for themselves. In order to provide slow learners with some success in increasing literacy and in enjoying literature, teachers use materials and activities especially selected and adapted for slow learners.

The emphasis throughout the junior high school English program is on attaining greater literacy, on enjoying and understanding literature, and on expressing one's self clearly and imaginatively -- on providing a rich and varied experience with literature and language. In the course of their composing and literary experiences, the students encounter and use a limited number of technical terms, but nowhere is terminology stressed.

Grade 10 Unit: Drama: Interacting — Summary Chart

Objectives

2. To interact more freely in discussions, dramatic performances.

5. To interpret the non-verbal elements in a play.

7. To recognize dramatic elements in literature other than plays.

    a. Identify elements which lend themselves to performance.
    b. Transpose a story or poem into a play.

9. To interpret stage directions.

    a. Draw a floor plan.
    b. Participate in a "walk-through".

12. To recognize the structure of a play.

    b. Identify structural elements.
    d. Paraphrase play in narrative form.

13. To grow in appreciation of artistry of playwright.

    a. Identify significant language and details.
    d. Infer a generalization about the play and cite evidence.
    e. Identify universal experience and explain its relevance to contemporary life.

Materials/ Dialogues
/ Monologues

Heston, *Man in the Dramatic Mode*, *Book 6*
Spolin, *Improvisation for the Theatre*
Classroom Anthologies
Selected recordings and films
The Miracle Worker or
Julius Caesar

Language Activities

Translating dialect
Noting rich and vivid language
Explaining changes in meanings of words

Composition Activities

Writing dialogues
Writing stage directions
Composing monologues
Writing expository themes
Transposing dramatic literature into a play
Writing an original scene or play

Critical Reading Activities

Interpreting dramatic literature orally
Hypothesizing developments
Performing a scene or a play
Determining the larger context
Detecting relationships among characters
Recognizing author's adaptation of source materials
Visualizing and hearing while reading a play
Identifying structural elements in a play
Recognizing motivations of characters
Determining functions of specific language and details

Grade 10 Mini-Unit: Language and Feelings — Summary Chart

Objectives

1. To increase understanding of ways words affect feelings.
   a. Identify diction which pleases or offends.
   b. Explain own feelings about certain words.
2. To increase sensitivity to affective language.
   a. Distinguish between meanings of synonymous words.
   b. Record own sense impressions with some accuracy.
3. To foster recognition that language conceals as well as reveals.
   a. "Conjugate" certain "irregular verbs".
   b. Identify euphemisms.
4. To help students use subjectivity at will.
   a. Use language to insure desired audience response.
   b. Rewrite biased report objectively.

Materials

Tanner, English 10
Current periodicals
Ordinary conversation

Language Activities

Improvising language to relieve one's feelings, to soothe
Distinguishing between denotative and connotative meanings
Comparing paraphrase of poem with the original
Explaining how accepted connotations become stereotypes
Identifying common euphemisms

Composition Activities

Explaining how one feels about certain words and identifying the sources of those feelings
Using connotative language in a description
Rewriting to eliminate subjectivity

Critical Reading Activities

Noting language differences in contrasting articles on same event

Objectives

1. To develop ability to narrate experience from first person or third person point of view.
    a. Embellish experience for one's audience.
    b. Distinguish between interior and dramatic monologues.
    c. Retell narrative from another point of view.
2. To develop ability to recognize point of view as integrating force in narration.
    a. Identify clues to purpose, situation, audience.
    b. Explain how distance affects narration.
    c. Identify and explain shifts in point of view.
3. To develop understanding of differences between first person and third person narration.
    a. Identify clues to point of view.
    b. Identify clues to objectivity and to subjectivity.
    c. Identify ways narrator evokes desired response.
4. To intensify skills of critical reading.
    a. Explain how author's purpose and point of view control development.
    b. Distinguish between narrative point of view and author's viewpoint or commentary.
    c. Discern what the objective "truth" might be.

Materials

Student selected novels
Classroom anthologies
Hershey, *Hiroshima*
Movie, *Citizen Kane*
Recording, *Come to Your Senses*

Language Activities

Identifying language appropriate to the point of view
Identifying diction which reveals objectivity and subjectivity
Identifying language which reveals author's purpose or attitude

Composition Activities

Narrating personal experience from both first and third person point of view
Rewriting story to change point of view
Explaining a personal viewpoint
Composing an essay

Critical Reading Activities

Identifying point of view narrator is using
Identifying clues to purpose, subjectivity, objectivity
Distinguishing among multiple viewpoints re the same thing
Identifying ways the author's purpose affects selection of details, diction, order of details
Identifying author's reasons for shifting point of view
Identifying the author's view of his role
Identifying points of view in pictures and films

Grade 10 Mini-Unit: The Language of Advertising Summary Chart

Objectives

1. To distinguish between the explicit "sell" and the implied message.
   a. To identify the image of the buyer and his needs as implied in advertisements.
   b. To strip away all but the "facts" in an ad.
2. To recognize the ways language is used to persuade the customer.
   a. To identify connotations, puns, empty language, and borrowed prestige.
   b. To recognize illogical analogies.
3. To recognize the relationship between verbal and visual elements in advertising.
   a. To explain how his own fantasizing supplies the image in radio commercials.
   b. To explain how visual elements reduce the need for language in printed and TV ads.
4. To develop ability to manipulate language for a specific purpose.
   a. To adjust language to the requirements of an advertisement in any media.

Materials

Advertisements in all media.

Language Activities

Identifying effective language in ads
Identifying specific usages of language in advertisements

Composition Activities

Composing original radio, periodical, and television advertisements

Critical Reading Activities

Identifying implications about the customer
Differentiating between the explicit and the implicit message
Identifying various kinds of "borrowed prestige"
Evaluating student-produced ads

Grade 10 Mini-Unit: Reportage

Summary Chart

Objectives

1. To improve ability to assemble information and impressions for a written report.
    - a. Identify sources of information.
    - b. Record sensory impressions accurately.
    - c. Paraphrase key ideas for notes.
    - d. Formulate and use questions in an interview.
    - e. Record ideas and impressions during interview and expand promptly.
2. To develop a report from assembled data.
    - a. Identify major points in data.
    - b. Develop an outline from notes.
    - c. Write report from outline.
    - d. Revise report using group or class suggestions.

Materials

Published reports in any media
Subjects of genuine interest to students
Selections in classroom anthologies
Tanner, *English 10*

Language Activities

Selecting language which "maps" the territory
Devising metaphors

Composition Activities

Identifying purpose and needs
Recording notes from observations, research, and interviews
Expanding notes promptly
Expanding kernel sentences
Organizing outline from notes
Writing report from outline
Evaluating and revising report

Critical Reading Activities

Identifying differences among reports
Identifying purpose, order, sensory appeals, concrete details, key ideas, sources
Taking notes

Objectives

1. To help students develop language habits likely to win respect for their thinking.
    - a. Identify statements which disturb and rephrase them for greater acceptability.
    - d. Differentiate among facts, assertions, generalizations, inferences, judgments.
    - e. Express arguments purposefully in language calcuated to win converts.
2. To increase student ability to develop a well-reasoned argument.
    - c. Identify pro and con arguments on an issue.
    - e. Expand one's knowledge about an issue through research and interviews.
    - g. Move smoothly from one point to the next.
    - h. Discuss selected points on the other side of an issue.

Materials

Current issues
Periodicals
Essays in classroom anthologies
Tanner, *English 10*
Inherit the Wind
Film "Twelve Angry Men"

Language Activities

Identify language which irritates and which soothes
Differentiate among: generalization, fact, assertion, inference

Composition Activities

Rewrite assertions for greater palatability
Develop notes, pro and con, on issue
Use notes in Socratic dialogue
Develop pro *or* con position in an argumentative essay
Evaluate own composition

Critical Reading Activities

Differentiate among generalizations which are sound and those which are derived from too few specifics, are irrelevant, are unsupported, are too broad
Select relevant information
Outline essay of opinion
Make inferences re information given
Differentiate between deductive and inductive reasoning

Grade 10 Unit: The Eye's Mind: Visual Literacy   Summary Chart

Objectives

1. To develop an awareness of the analogy between verbal and visual literacy.
   - a. Narrate the story depicted in a pantomime or silent film.
   - b. Identify common qualities in visual and verbal language.
   - c. Identify elements in visual language which one must "read."
2. To develop the interpretive skills needed for understanding visual media.
   - a. Identify the message communicated by picture or film.
   - b. Identify some symbols, metaphors, inferences, and clichés in visual media.
   - c. Identify the theme and variations on it in visual media.
3. To develop skill in communicating through visual media.
   - a. Use body to communicate message.
   - b. Use pictures to compose a pictorial statement.

Materials

Fast, Body Language
Hall, The Silent Language
Hayakawa, The Use and Misuse of Language
Sohn, Pictures for Writing
Picture collections
Pictures in class anthologies
Filmstrip, Come to Your Senses

Language Activities

Identifying language patterns in a culture
Identifying syntax and structure of body sentences
Identifying body language which distorts reality
Explaining relationship between popular phrases and body language
Identifying visual metaphors

Composition Activities

Communicating a message through the body
Composing a picture story, a pictorial essay
Rearranging bulletin board pictures to compose a new story
Communicating same message in visual and verbal mediums
Explaining a quotation, similarities among communication mediums
Composing a descriptive essay

Critical Reading Activities

Identifying inferences
Interpreting body language, objects, styles, levels of significance, still photographs, artworks
Comparing visual and verbal inferences
Distinguishing between "hot" and "cool" mediums of communication
Making visual associations

Objectives

2. To develop the interpretive skills needed for understanding visual media.
    - a. Identify symbols, metaphors, inferences, clichés.
    - b. Identify the theme and variations on it.
    - c. Identify differences in directial style.
3. To develop skill in communicating through visual media.
    - a. Demonstrate various camera techniques.
    - b. Synchronize simple sounds with film.
    - c. Write a scenario.
    - d. Produced limited film footage developing simple idea.

Materials

Numerous films
Camera
Film
Books and periodicals on film-making

Language Activities

Identifying visual clichés

Composition Activities

Writing dialog to synchronize with film
Making a movie without a camera
Framing a scene to show significance
Synchronizing sounds and visual images
Writing a scenario
Making a movie

Critical Reading Activities

Inferring story line from silent film
Interpreting and criticizing many films
Analyzing relationship between camera technique and own film

Grade 10 Unit: Themes and Variations — Summary Chart

Objectives

Part I - Themes
1. To recognize the theme.
   a. Point out elements which imply the theme.
2. To identify general and particular themes.
   b. State the particular theme in a sentence.
   d. Identify minor theme in addition to major theme.
3. To compose narrative or essay developing a theme.
   g. State the significance of material used.

Part II - Variations
4. To recognize variations on the theme.
   j. State the variation on the theme in each selection.
5. Recognize relationship between narrative elements and theme.
   l. Name elements which develop theme.
6. To compose a description developing a theme.
   m. Generalize impression in a description.

Part III - Variations By a Single Author
7. To recognize author's variations on a single theme.
   o. State particular theme of each selection.
8. To explain in writing author's preoccupation with a certain theme.
   u. Develop a generalization about author's preoccupation with that theme.

Materials

Part I
  Selections in classroom anthologies
  Selections in varied media
Part II
  Library resources
  Selections in various genre in class room anthologies
  Possibility: "The Merchant of Venice"
Part III
  John Steinbeck
    "The Leader of the People" or "Flight"
    The Pearl or "Of Mice and Men"
    "My War with the Ospreys"
  J. S. Salinger
    Catcher in the Rye
    Selected stories from Nine Stories

Language Activities

Part I
  Characterize the language of TV shows

Part II
  Identify variation-repetition characteristic of Hebrew poetry

Part III
  Note relationship between themes and language

Composition Activities

Part I
  Narrate personal experience; identify theme
  Develop a generalization about a person in an expository theme

Part II
  Compose narrative on theme of revenge
  Develop a generalization about a fictional character
  Use setting as theme in a written "impression"

Part III
  Compose narratives in the author's style
  Write themes developing generalization

Critical Reading Activities

Part I
  Identify theme in selections from varied media
  Identify theme in varied genre selections
Part II
  Identify variations on themes of revenge-justice in many genre and various media
  Prepare reader's theatre presentation on Sasco Vanzetti trial
Part III
  Identify variations on a single theme
  Read to discover relationship between author's life and themes found in his stories

GRADE TEN

FREE WHEELING AMONG PBKs

This is not a unit in the usual sense; instead it is a two-weeks period devoted primarily to free reading in class for students of all ability levels. By assembling a large collection of paperbacks, by presenting them temptingly, by allowing students to respond immediately to a newly-awakened interest, by providing that they may reject a book for any or for no reason; in short, by giving them free rein to explore their own choices, it is hoped that the reluctant reader will begin to read with pleasure, that the occasional reader will read more regularly, and that the avid reader will find new interests and new experiences.

A collection of one hundred twenty paperbacks, four copies each of twenty-five different titles, is available during 1970-1971 for use in each senior high school. Eventually, additional copies in larger quantities will be added and unpopular titles will be dropped. Since this initial collection is so small, only one teacher should conduct this reading project at a time. The first teacher to use the paperback collection with his class should be an experienced teacher who has no reason to anticipate problems of class control. Each teacher using the collection should supplement this supply of paperbacks by arranging to borrow more from the library for class use, and by urging students to contribute from their own often large personal collections. Temporarily unused novels in the English book room, often in full sets, can further extend the titles and quantities of books available.

The titles which have been ordered for 1970-1971 are:

Kellogg, *Tell Me That You Love Me, Junie Moon*
Barnaby, *How to Make and Fly Paper Airplanes*
Blish, *Star Trek, No. 3*
Bonham, *War Beneath the Sea*
Bradbudy, *Illustrated Man*
Campbell, *Why Not Join the Giraffes*
David, *Sports Shorts*
Deming, *Spy-In: Mod Squad*
Fleming, *From Russia with Love*
Gregory, *From the Back of the Bus*
Hinton, *Outsiders*
Hentoff, *I'm Really Dragged But Nothing Gets Me Down*
Hitchcock, *Stories Not for the Nervous*
Larrick (ed.), *On City Streets*
Lowrey, *Margaret*
Norton, *Horror Times Ten*
Norton, *Witch World*
Osborn, *Our Plundered Planet*
Parks, *A Choice of Weapons*
Reid, *Escape from Colditz*
Reynolds, *Seventy Thousand to One*
Waldron and Gleeson, *The Frogmen*
Wojciechowska, *Tuned Out*
Rose, *There is a Season*

In addition, the following titles are recommended and can, no doubt, be borrowed from the school or public library:

Bodsworth, The Sparrow's Fall
Bradford, Red Sky at Morning
Capote, In Cold Blood
De La Roche, Whiteoaks of Jalna
Ehrlich, The Population Bomb
Felsen, Hot Rod
Gibson, I Always Wanted to be Somebody
Griffin, Black Like Me
Holt, Queen's Confession
Karloff, Tales of the Frightened
Lipsyte, The Contender
Mitchell, Gone With the Wind
Potok, The Chosen
Stoker, Dracula
Tregaskis, Vietnam Diary
Wilford, We Reach the Moon

Quantity of reading, not quality, is our concern during this two-week period. Each student should be required to read at least two books, preferably on unrelated subjects. Praise and recognition should be given to students who read more. Much reading, interspersed with casual but sincere talk and random but reflective journal notes should be the daily agenda in varying proportions. No teacher should, for this brief period, require discussion of literary genre and literary criticism. No teacher should require book reports either oral or written. No tests should be given, nor should grades be mentioned. This should be an unstructured opportunity for students to discover that pleasure, not academic coercion, is the reason for reading and then reading some more.

Objectives

1. To promote enjoyment through free choice of reading materials.
2. To introduce students to the wealth of classic and contemporary, fictive and non-fictive reading matter available in paperbacks.
3. To guide students toward crystallization of individual reactions and preferences.
4. To encourage casual, informal sharing of literary experiences.
5. To promote the circulation and exchange of paperbacks among students.
6. To tailor writing experiences to each student's interests and measure.
7. To make the attainment of greater literacy attractive.
8. To build favorable attitudes toward reading.

Activities

A. An enthusiastic word-of-mouth recommendation or a provocative cover is often enough to cause anyone to pick up a book and flip through it. The teacher's goal during the first class period of this two week reading program is to create an atmosphere conducive to the satisfaction of personal interests through reading. To initiate the program and to motivate students to read, we make two major suggestions:

1. Arrange the environment.
    - Distribute the paperback collections in clusters at appropriate places around the room.
    - Move the furniture to form reading and discussion centers.
    - Create an eye-catching and informative bulletin board.
2. Plan the talk.
    - Tell the students that for two whole weeks they will use English class periods to read for pleasure anything of their own choosing, that there will be no grades and no tests, and that you want each student to read at least two books, more if he is a fast reader.
    - Move among the books, selecting and presenting one book after another. You and the librarian might spell each other in this activity. Share your insights and pleasures in regard to the books on display. Let students' comments about the books they are familiar with take precedence over your own remarks. List books students speak of enthusiastically; suggest they bring their own favorites for sharing with classmates. Distribute books to individuals as they show interest; ask them to sign out each book, and allow them to start reading then and there.
    - Urge students who show little interest in signing out a book to help themselves to your magazine collection. Recent copies of magazines such as *Life*, *Look*, *Ebony*, *Newsweek*, *Jet*, *In*, *Teen*, *Time*, *U. S. News and World Report*, *Sports Illustrated*, *Popular Science*, *Hot Rod*, *Better Homes and Gardens*, *Ladies Home Journal*, and the *Reader's Digest* should be in abundant supply. (Friends and acquaintances are a good source of used magazines.) Include copies of daily newspapers for student browsing.
    - Hold off discussion of journals until students have something - opinions, reactions, insights, etc. - to commit to paper.
    - Tell the students that their "homework" is:

      To continue reading.
      To bring in paperbacks to contribute to the class supply.
      To browse in the library if they haven't yet made a selection.

B. The major activity every class period should be reading. However, before students begin to read on the second day, a little time should be spent on:

- Allowing each student to tell his classmates something interesting about each of the books he is contributing to the class supply. The teacher's appreciation should be expressed publicly.
- Making a second selection if the first one proved disappointing.
- Informing the students that they are free to discuss their reading quietly with other students. If small discussion groups evolve - great!

As students read during the rest of the period, the teacher should circulate to encourage reluctant readers, to discover which students share common interests, to suggest discussing one's book with another student, and to note mentally the composition of groups which may be evolving. The formation of groups may come, in some cases, as late as the fourth or fifth day. The important thing is to allow the groups to form naturally, if possible; if not, the teacher may arbitrarily create discussion groups. War, suspense stories, personal problems, social conflicts, space fiction, and cars are the kinds of topics that groups may wish to discuss after some reading of paperbacks. At subsequent times for group discussion students should be permitted to move to new groups as their reading and interests dictate.

C. Hopefully, by the third day a portion of the period, perhaps fifteen minutes, may be spent discussing books in small groups. To facilitate the discussion the teacher may:

- Ask the natural leader in each group to be discussion leader.
- Appoint a secretary or scribe for each group. His responsibilities are to keep a record of the books discussed, books recommended, and any issues or concerns requiring teacher attention. Each scribe may make a brief report to the class each time the group meets or at some specified time later on.
- Circulate from group to group suggesting questions for discussion. Some possibilities (which may be listed on the board; however, the more informal and pupil-directed the discussion, the better):

  The first question should deal with the subject uniting the group. For instance, in the group discussing war stories, the teacher could start with, "Does your book make war seem exciting or terrifying, heroic or devastating, glorious or ugly, necessary or cruelly unnecessary, accidental or inevitable?"

  Then move on toward questions like these:

  Which is more important in your book, people or events? Why?

What about the book interested you most?

Would you read more by the same author?

Are his characters real or imaginary?

What do you think was his purpose in writing this book?

Do you think that any person, object, or event in your book carried special significance? Why?

Is there anything about the book that you would have changed if you had been the author?

D. After the students have had a particularly lively discussion, suggest keeping a journal of comment on their reading.

- Explain some early uses of journals, i.e., journals on ships and journals as records in farming, and the differences between journals and diaries.

- Ask students to keep their journals in a spiral notebook or in a special section of a looseleaf notebook.

- Suggest that their journal entries record:

  Reactions to their reading
  Ideas that they want to save
  Personal anecdotes that relate to their reading
  Notes to the teacher (about anything)
  Reactions to happenings in their own lives - a conflict with a friend, a parent's decision, a school event, etc.
  A summary or paraphrase of a favorite passage
  An effort to imitate the writing of the author of your book (for academically able students).

- Emphasize that your only concern is with the quantity of their writing that you expect them to write about ten minutes daily in class, that the minimum quantity is one side of one page a day, and that they may add to their writing at home. Tell them that you are not concerned with content, grammar, mechanics, or rhetoric. (Note: This assignment is based on the assumption that the best way to learn to write is to write. Hence, if students are "putting words on paper", they are accomplishing the goal of this assignment.)

- Assure students that their journals are private, that you will not read anything in their journals unless they mark certain sections indicating their desire to have you read them. If nothing is marked, then you will only count the pages to check the quantity of their writing.

- Encourage the spontaneous outpouring of thought onto paper. Help students use these experiences with writing to be as personal, free, and unstructured as they wish. By writing regularly, students may eventually regard writing as an outlet and as a way to develop and to shape their thinking.
- Encourage students to invent original titles for their journals, e.g., "Driftwood", "The Dump", or "Off Limits".
- Circulate to see that students are writing.
- Ask students to keep a record of all the books they read and to list all the books they have heard discussed that they would like to read.
- Periodically, send or accompany students to the library to select books. In advance of these visits, acquaint the librarian with the special interests and requirements of specific students so that he may make suggestions.

E. The usual activities to culminate a body of work or a project are inappropriate here because our aim has been to start the students on individual reading programs - which should continue throughout the year, the only difference being that now the students will do their reading outside of class. The teacher may wish, however, to conduct several activities which, at the same time, mark the end of in-class reading and encourage continuance of individual reading programs.

- In quick succession, allow each student one minute to comment on his favorite book. Tape these comments and encourage students to refer to these tapes throughout the year for reading suggestions.
- Develop a class list of "Ten Best Books", those books deemed most worthy of recommendation to other classes.
- Discuss television shows, movies, and documentaries which relate to class reading and discussion. Appoint a committee to scan the "TV Guides" weekly and to develop and post regularly a "Mini-Guide for Suggested Viewing".

F. Finally, continue on a regular basis:

- Student visits to the library to select books for individual reading.
- Informal discussion and sharing of books read. Vary the procedures from small groups to panels to forum-type discussions.

GRADE TEN

DRAMA: INTERACTING

SCOPE OF THE UNIT

Introductory Note to the Teacher

Since the reading of any play and particularly of a full-length play is a demanding act of imagination, a primary goal of this unit is to lead the student through a number of activities which will aid him in reading drama independently with pleasure and understanding. Hopefully he will also increasingly enjoy participation in dramatic activities and attendance at dramatic performances.

Interacting requires the student to be performer, member of an audience, writer and reader. Such a formidable assignment becomes reasonable through cooperation in the classroom: each student has many opportunities to plan, to discuss, to work out with others the problems of his many roles.

The unit is divided into three sections based on natural patterns of interaction and reflection. In the first section the student works with dialogue in short plays, poetry, and short stories, including student improvisations. In the second section he examines the monologue, a more inward and abstract element of dramatic literature, a form which calls forth different types of skills. In the third section, the full-length play, the student can draw upon all the dramatic activities that have gone before in reading and in performing selected scenes.

The sequence throughout the unit and in each section moves from simple to complex in terms of interaction, from informal involvement in improvisations to formal involvement in performances. The emphasis throughout should be on performance. Students should be encouraged to experiment in several areas: improvisation, dramatic reading, reader's theatre, rehearsed performance and at some point in the unit in simulated theater, if not on stage at least in a darkened room.

Literature:

The student will read several short plays and one full-length play. This unit, in addition, provides selections which go beyond what is traditionally included in a drama unit. Short stories, poems, and autobiography appear because of their dramatic grounding in dialogue and monologue. The student will approach the works from the aspect of how they would be performed, taking note of the author's skill in selecting and ordering details.

Composition:

Throughout the unit each student is given opportunities to compose language, oral and written, in dialogues, monologues, descriptions of setting, stage directions, and in other more conventional forms of exposition and narration. Through activities such as transforming a play into story form or a story into play form, he should be able to develop a greater appreciation of the playwright's skill. Improvisation activities develop the student's ability to take on roles outside his own experience and thus gain insights into other people's patterns of thinking and writing.

Language:

Since the emphasis of the unit is dramatic, the language activities center around effective and dramatic communication and around reading, listening to, and recording the speech of others. Attention is given to the use of intonation, pause, gesture, and movement in dramatic readings and in performance. The student is encouraged to interact more freely in the many roles he assumes, hopefully gaining confidence before a group. In recording speech the student will be giving attention to dialect, speech patterns, word choice, and similar elements which convey character through speech.

RECOMMENDED TIME ALLOTMENT: 4-6 weeks.

UNIT OBJECTIVES

The numbered (1, 2, etc.) objectives are instructional goals -- of concern to every teacher of the unit. The lettered (a, b, etc.) ones are behavioral objectives, a listing of specific student behaviors which are useful in evaluating student progress and teacher success. The behaviors, of necessity, are numerous and specific; few classes will be able to achieve all that are listed. We recommend that after reading the entire unit carefully, the teacher select a limited number of behavioral objectives to emphasize. The total behavioral goals selected should represent a desirable balance among the major kinds of activities in the unit, e.g., improvisation, reading, composing, performing, etc.

1. To express feelings and attitudes through gestures, movement, pause, and intonation.

   a. Given minimal situations, the student should be able to express non-verbally an attitude or a state of being which can be identified by the rest of the group.
   b. Supplied by the teacher with words, phrases, or nonsense syllables, the student should be able to convey identifiable shades of meaning through pause and intonation.
   c. Given a scene from a play, the student should be able to interpret it with appropriate gestures, movement, pause, and intonation for the pleasure of viewers.

2. To interact more freely in situations involving discussion, improvisation, dramatic performance and production.

   a. Given opportunities to participate in improvisation, mime, reader's theatre, platform readings, and rehearsed performances, the student should increasingly demonstrate his willingness to perform.
   b. Given class study of a play, the student should be willing and able to improvise or compose (or to share in the production of) a dialogue or a monologue which might reasonably be used to expand the meaning of the play.

3. To recognize interaction and the importance of it in a play.

   a. Given two-character dialogues from various plays, the student should be able to determine the nature of the relationship between the characters and to support his conclusions about that relationship by citing concrete or inferential evidence directly from the text of the play.

b. Supplied with brief character descriptions and minimal situations, the student should be able to invent dialogue which reveals one character's efforts to resolve the situation.

4. To recognize the relationship between everyday dialogue and dramatic dialogue.

   a. After participating in improvisations, the student should be able to record an improvised dialogue as a written script, and to tell how it differs from ordinary spoken dialogue.
   b. Given instruction in an acceptable form for writing dramatic dialogue, the student should be able to write a two-person dialogue developing and resolving a realistic conflict situation or dramatizing an incident from his personal experience.
   c. Given a dialogue he has composed, the student should be able to add stage directions which intensify the dramatic quality of the dialogue.

5. To interpret non-verbal elements in a play.

   a. After watching a silent movie or a television play with the sound turned off, the student should be able to suggest the story line and the tone of the play.
   b. While viewing a play, the student should be able to name some of the non-verbal elements which added meaning to the play.
   c. After reading a play and its stage directions, the student should be able to name several examples of non-verbal communication which gave additional meaning to the conversation.

6. To infer aspects of a character's personality from his speech and his actions.

   a. Given reading or observation of a dialogue or a play, the student should be able to identify a dominant personality trait of one character and to cite supportive evidence.
   b. After reading or observation of a play, the student should be able to identify characteristic speeches and actions of one character and to reach valid conclusions about his personality and motivations.
   c. Given class reading of a play, the student should be able to identify a significant phase in the development of a characterization and to explain the forces or events impelling that change.

7. To recognize dramatic qualities in literature other than plays.

   a. Given selected poems, stories, and non-fiction, the student should be able to identify those elements which lend themselves to dramatic performance.
   b. Given a dramatic story or poem, the student should be able to transform it into a simple play by improvising the dialogue and activity or by writing a play script.
   c. Given a story or poem with dramatic material, the student should be able to interpret it as reader's theatre or as a rehearsed performance.

d. Given a recording of a dramatic dialogue in a song from a musical comedy, the student should be able to "perform" the dialogue synchronizing lip and body movement to the recorded song.

8. To bring characters to life in monologue.

   a. Given minimal situations, the students should be able to improvise appropriate monologues.
   b. Given monologues to read, the student should be able to state the literal and the implied meaning of each.
   c. Given monologues to read aloud, the student should be able to use his voice to interpret the tone and meaning of each monologue.
   d. Given examples of each, the student should be able to distinguish between the interior dialogue and the dramatic dialogue and to name the distinguishing features.
   e. Given a stimulus, e.g., a picture or a situation, the student should be able to compose an interior or a dramatic monologue revealing the circumstances which motivated the inner speech.

9. To interpret stage directions visualizing and hearing the activity.

   a. Using the full script of a play, the student should be able to draw a floor plan locating all the major properties.
   b. Using the script of a play, the student should be able to demonstrate his understanding of the stage directions by participating in a "walk through" of selected scenes.

10. To gain insight into the playwright's selection and arrangement of his material.

    a. Given a play to read, the student should be able to identify a unique detail used by the author and to explain the function or importance of that detail.
    b. Given class reading and discussion of a play, the student should be able to explain the function of selected flashbacks.
    c. Given information about the sources used by a playwright, the student should be able to identify one or more ways the author adapted the data and to explain how the drama necessitated or benefitted from the adaptation.

11. To participate in a group dramatic experience

    a. Given class reading and discussion of a play, the student should be able to participate effectively in a dramatic reading or a rehearsed performance of a short excerpt from the play developing a relationship or an idea.
    b. Given class study of a play, the student should be able to infer additional meaning derived from participating in a dramatic reading or a rehearsed performance of a scene from the play.
    c. In a student production of a simple play script, his own or a classmate's, the student should be willing and able to share in mounting a production of that play.

12. To recognize the basic structure of a play.

    a. During and after class reading of a play, the student should be able to identify the major episodes or incidents and to explain the significance of a selected episode or incident to the over-all action of the play.

b. After class reading of a play, the student should be able to identify the conflict, the exposition, the rising action, the climax, and the denouement.

c. Following class reading of a play, the student should be able to select an important interpersonal relationship between two characters and to cite events or forces signalling or producing changes in that relationship.

d. At the conclusion of class reading of a play, the student should be able to paraphrase in concise narrative form the major developments of the play.

13. To understand and to grow in appreciation of the artistry of the playwright.

a. Given class reading of a play, the student should be able to identify examples of language which contributes in a unique way to the over-all effect of the play, e.g., rich and vivid language, dialect, puns, archaic words, etc., and to explain the contribution of the examples selected.

b. After class reading of a play, the student should be able to identify significant incidents, imagery, omens, ideas (or themes) and to discuss their effect on the development of the plot.

c. Given a personal experience or a short story with dramatic possibilities, the student should be able to write a two or three page script for a simple play.

d. Given class study of a play, the student should be able to infer and to state a valid generalization about the play and to develop it citing supporting evidence from the play.

e. Following class identification of a universal idea or human experience in a play, the student should be able to explain its relevance or application to specific happenings in contemporary life.

SUGGESTED APPROACHES FOR MODIFIED READER'S THEATRE OR REHEARSED PLAY PERFORMANCE

An effective drama unit depends heavily on performance. First of all let's say categorically that sight reading is not performance. Suggested approaches for modified reader's theatre or rehearsed performance follow:

<table>
<tr><th>For Reader's Theatre Performance</th><th>For Rehearsed Performance</th></tr>
<tr><td colspan="2">1. Begin with a very simplified approach.
First, the small groups, under the leadership of the director (who may or may not be the chairman of the group) will choose the dialogue or scene or sequence of incidents or monologue.</td></tr>
<tr><td colspan="2">2. The director (his role modified for classroom use), with the assistance of the group, will analyze the scene the group has chosen, attending to meaning; tone; character analysis, including one character's role in relation to another's; rhythm of passage, etc.</td></tr>
<tr><td colspan="2">3. After analysis, the director and the group will reach agreement about casting.</td></tr>
<tr><td colspan="2">4. Provide any necessary introduction or links between incidents.</td></tr>
<tr><td colspan="2">5. Plan physical arrangements.</td></tr>
<tr><td>Consider position of stools or chairs; consider use of easy-to-handle scripts. Decide on either a focus in which actors relate to each other in the acting group or on one in which they focus on a point in the room, an imaginary scene of action.</td><td>Plan the arrangement of a simple set. Consider use of essential props. Consider use of an easy-to-handle script if parts are too long to be memorized.</td></tr>
<tr><td colspan="2">6. Assign close silent reading to each involved reader or actor.</td></tr>
<tr><td colspan="2">7. Review the situation of the scene and the role of each character.</td></tr>
<tr><td>Read through the scene, attending to intonation and pause, perhaps gesture. Physical movement itself should be avoided initially.</td><td>Read through the scene, attending to intonation and pause. Act out, attending to the important gestures, the essential movements.</td></tr>
<tr><td colspan="2">8. Consider occasional addition of lights or music.</td></tr>
</table>

Note: Always set time limits for rehearsal and time limits for length of performance. At first always have a "why" discussion after each reading or performance, to ensure a carefully worked out rehearsal, not just a practicing of lines. Scenes for rehearsed performances should be short enough that lines can be memorized or read from boards, allowing freedom of action.

INITIATORY ACTIVITIES

A. For experience in short dramatic activities, have students in small groups run through a progression of exercises in interaction, beginning with the nonverbal, moving toward the verbal. Set up situations in which they will communicate through the use of gesture, stance, and facial and vocal expression. Samples:

1. Show through the use of feet and legs alone who you are, what you are doing, a state of being (e.g., impatience, grief). This can also be done with two students relating to one another anger, coquettishness, etc.
2. Stand in front of a group of people, establish eye contact with one of them and communicate to him a feeling or an attitude with your eyes.
3. Using gibberish, relate to another student some incident such as a trip to a dentist or a fight you were in.
4. See how many different meanings you can convey through voice tone when reading "Oh," "Come in," "Oh, no," "Hello," "He's here."

For further suggestions of exercises, see Improvisation for the Theater, by Viola Spolin.

B. Show the film Neighbors, a two-character film dialogue without words. (This film could be shown almost anywhere in the unit and is a good contrast to the two-character written works).

Students should first be allowed to react informally to the ideas in the film: to comment, to ask questions, to ask for another showing. Follow the initial work with a small group discussion on contrasting ways to convey a message.

Some questions to consider:

1. What is the message of the film?
2. What are the substitutes for the lack of words?
3. If you added dialogue to this film, would the words strengthen or weaken the film?
4. What is the film unable to convey to you?

Have students work out in small groups a pantomime of a person in conflict with some object (such as a shoelace, sewing needle, jammed door, etc.) or with another person (trying to get in front of a line, trying to establish the courtesy of allowing the other person to do something first, etc.), emphasizing the use of gestures to convey the message.

Note: Any short silent film could be used to achieve the same objectives.

C. To enable students to infer a dramatic situation from a picture, cut off the captions of several cartoons and have students write new ones. This activity could be well done with an overhead projector.

D. To show that the drama involves characters in interaction, present to the class a picture which shows two or three characters in some way relating to or interacting with one another. (Resource: Pictures for Writing) In small groups, students should study the picture carefully, giving attention to the characters (appearance, facial expression, stance) and the setting (location, time of day, etc.), then record what they feel is an accurate account of what is being said. Each group will then present its dialogue to the class, either reading or improvising the action. Compare the different versions.

LONG RANGE ACTIVITIES

A. Join a group that will present a program of drama. The kind of program should be a reflection of the wishes of the students and the teacher; suggestions below are simply possibilities for one type of program.

Suggestion One:

1. Have Dorothy Parker's "The Waltz" read by a member of the group; or listen to Shirley Booth's interpretation on a recording.
2. Have Nichols and May's "Tango" read by members of the group or by Nichols and May on the record Improvisation to Music.
3. Have the group write or improvise a dialogue which would bring the dance cycle up to date; which, if possible, would reflect a tone different from that of either "The Waltz" or "Tango;" which, if possible, would involve more than two people.

Suggestion Two:

1. Have Robert Benchley's monologue "Easy Lessons" (in identifying drunken drivers) read by a member of the group; or listen to Henry Morgan, on the record The World of Benchley.
2. Present an original monologue on "easy lessons" -- your topic, Benchley's style.

Suggestion Three:

1. Have Bob Newhart's "Bus Drivers School" read by a member of the group; or listen to Bob Newhart on the record The Button-Down Mind Strikes Back.
2. Read an original monologue on your own school for waitresses, students, women drivers, what have you.

B. Take a favorite exchange of dialogue or scene from a play and change it into some form that you handle well or into a form that you would like to try. Transform your choice of scene into:

- a dance improvisation
- a collage (musical or art)
- a cartoon
- a pantomime
- another language
- another genre
- a musical composition, or
- a puppet show

C. Write a play (individual or group activity). Step One: Think of an idea, topic, or theme important enough that you will want to spend some time on it. Have your situation and characters in mind. Do just enough preliminary work so that you will not mind altering it as you make discoveries about drama during the unit. Step Two: Prepare a complete draft during the time class work on the full-length play is in progress. Step Three: Following the work with the full-length play, present your draft in class as a work in progress or, if you like, as an out-of-town opening arranged to get audience reaction before you open on Broadway. Whether you proceed from this point will depend on such things as time available or the effect the play had on the audience.

D. Film three one-minute commercials, in which movement, gesture, and music do the bulk of the selling. Add no more than two verbal statements to the tape that will accompany the film.

E. Film a three-minute movie (group activity).

1. Choose an idea that means something to you.
2. Have a story line.
3. Plan a shot-by-shot film script.
4. If it is your first film, plan to have people in it.
5. If it is your first film, do not use dialogue. Have effective musical accompaniment only.
6. Give careful attention to movement and gesture.

F. Choose several short plays or one full-length play to read independently. (Teacher: Do not assign this activity before completion of at least Section One of the unit.) Finish your reading no later than three weeks after completion of the unit. Keep a card record which includes the title and author and the answers to the following questions:

1. Would you recommend that this play become a part of the curriculum? Why, specifically?
2. How difficult is it to read in relation to another play read during the unit?

G. Write down or tape several overheard dialogues to be used later in Section One. Catch what you can if you are writing down. If you like, you may fill in the gaps with your own words. Limit your recording to five minutes of dialogue. (Teacher: This activity has pitfalls. We do overhear conversations that people make no attempt to hide. However, writing down overheard dialogue or more particularly taping overheard dialogue could be considered an invasion of privacy. The goal of the student is, of course, merely to bring back unstructured dialogue for use in comparing with dramatic dialogue.)

H. After class study of Julius Caesar, encourage interested and talented students to write original plays based on some contemporary event as suggested in Activity 10, d, on page 39. Help and support can be provided for the aspiring playwrights through periodic consultations with their small groups and with the teacher. Initially, the playwright may need help in defining the conflict, the event to be used to make his statement. Later, he will need much commentary from everywhere to insure adequate and dramatic development of his theme. Classmates may actually help in expanding each skeleton script and in devising stage directions.

A project of this scope demands much time and work. The teacher's role is mainly supportive -- for whatever period of time needed for the completion of the play. In most cases the play is unlikely to be finished until weeks or months after the unit "Drama: Interacting" is concluded, but whenever the play script is completed, it should receive a dramatic reading or a rehearsed performance followed, of course, by class commentary and, perhaps, by critical "reviews" in writing.

I. Join a group which will prepare for publication the outstanding short dramatic work of each student in the class who is willing to submit his work. Choices may be made by the individual writers themselves with the help of their groups. Deadline for publication should be three weeks after the completion of the unit. The production committee might consist of an artist, typists, and editors. If typists are not up to such a project, the committee should ask each student to type or neatly handwrite his own entry on a ditto.

Note: Parts of Activities A and B may be done by BA students, all by AA. Activities C, F, G, H, and I can be handled by all students at their own level of maturity. Most 10th grade students will not be ready to work independently with Activities D or E.

DEVELOPMENTAL ACTIVITIES

Section One: Dialogue

Every day of their lives students engage in dialogue with family, friends, fellow students, in two's, three's, and in larger groupings. The arrangement of Section One takes advantage of natural patterns of interacting to indicate the importance of dialogue in dramatic situations.

A. To help students understand the importance of dialogue in creating character and in resolving conflicts, have the students, working from minimal situations, improvise a scene that will enable them to identify the characters and the nature of the conflict in "Memorial Day." (Activity C)

Sample minimal situations:

1. Characters: Mother and son
Situation: The family has been invited to a Sunday afternoon picnic by an old friend of the mother. The mother is determined that the son go. He has no definite plans for the afternoon but does not intend to go to the picnic.

2. Characters: Father and daughter
Situation: The father and daughter cross paths on the front porch. The father is arriving home from work, and the daughter is leaving to apply for a cashier's job in a shopping center restaurant. The father does not want her to have an after-school job. The daughter wants to make some money.

After the circumstances of the situation are understood and the goals of the characters are clear, students will plan for their acting and perform for each other in their small groups, perhaps exchanging roles to understand the opposite points of view. The scribes will then report to the class concerning their exploration of the character and the situation.

Questions to consider:

1. Were the characters able to resolve the conflict? If so, what was the resolution?

2. What arguments did the two people use on each other? Were the arguments consistent with the characterizations?
3. Are there possible alternative endings?

Students who are reluctant to improvise at first from verbal minimal situations may be willing to work from a cartoon or a Scope-type photograph that they can keep in front of them. (See the directions on dramatic improvisation for additional help.)

B. To give students an initial experience in creating conflict and character through dialogue, ask them to write a two-person dialogue which:

> Presents the conflict immediately or as soon as possible by revealing the goals of each person;
> Shows how the conflict is resolved;
> Reveals the character of the two individuals.

Some students may prefer to write up one of the situations improvised in the activity above. The teacher will illustrate briefly one acceptable form for writing dialogue. In groups, students will read each other's drafts and evaluate, orally and with written comments, how well character and conflict were conveyed in the dialogue.

C. Murray Schisgal's ending to the play "Memorial Day", Man in the Dramatic Mode 6 is one that leads the reader to a high level of anticipation. Assign two students to read the parts of Mr. and Mrs. Lutz and work out for the rest of the class a good dramatic reading of the entire play.

The other students in the class will view the performance and then choose one of the following to complete the play:

1. Individual writing activity: Have each student, in narrative form, write a brief ending for the play.

   Students may consider the following when writing their ending:

   a. What will actually emerge from the well?
   b. What physical changes may have occurred to the son during the five years?
   c. How will he react to his parents for imposing this exile on him?
   d. Will he feel that society was responsible for his isolation?

2. Brainstorming: Form small groups to work out an ending to the play.

   After presenting their endings to one another, have the original group, if at all possible, present the end of the play, beginning at the top of page 9. Even though the end of the play is a little difficult to stage, the actual presentation will be so much more effective than a narrating of the ending that a performance should be attempted.

   Students will recognize in this brief "absurd" play the threatening aspects of parental relationships. They may become aware that the play could be a statement about how certain kinds of parents can reduce a young man to the level of an infant and about how the absence of active love can twist a relationship to active hate.

After having seen the play, have students read it and break into discussion groups to consider the conflict more carefully, using these questions as guides:

1. What is the relationship between husband and wife, father and son, mother and son?

2. What is responsible for the present relationship between husband and wife? What emotion keeps them interacting in the way they do?

3. What kind of person do you think the son is?

4. Why do you think the author chose the setting of the well?

Following the group discussions, scribes will report the ideas of their groups to the rest of the class.

D. Before students enact too many scenes and before they write stage directions, they will need a brief introduction to the use of gesture, movement, intonation, and pause. (Good background information is in J. S. Styan's The Elements of Drama.) Begin with the following activities.

1. Gesture: To show the importance a single gesture can have, isolate a brief scene from a play the students have read or take a scene such as the following from "Dino", Perspectives, in which an adult must respond to a boy's feelings about his father.

> Dino: He can't hurt me; he could never hurt me in my whole life.
> Mr. Sheridan: Who?
> Dino: You know who. My old man.
> Mr. Sheridan: He Never hurt you?
> Dino: Never! Because I'm too tough. He can smack me forever. I'm too tough. (Pause) Even when I was little -- I never cried. I'm tellin' ya. He could knock my teeth out. Anything! -- I wouldn't cry. (Another pause) What'd he want to hit me all the time for? The dirty bum! On my birthday once. The dirty lousy bum! ...

Organize the class into small groups and have each group prepare this scene for reading. After each group presents the scene to the class, identify those gestures which would suggest that Mr. Sheridan is passive, callous, concerned, and decide as a group which gestures would be most effective for this scene.

2. Movement: To show the importance of movement, proceed as above. If you use the following brief scene from "The Still Alarm," Reading and Staging the Play, advise the audience that the men in the scene are in a hotel room and that the hotel is on fire. Tell each group that they are to be concerned with movement as well as with gesture.

> Bob: Well! Say, we'll have to get out of here pretty soon.

Ed: How is it -- no better?
Bob: Worse, if anything. It'll be up here in a few moments.
Ed: What floor is this?
Bob: Eleventh.
Ed: We couldn't jump, then.

After the groups present the scene to the class, identify the movements that would most appropriately fit the action. How would the scene be altered if each of the two men were passive and all their movements were slow?

To evaluate the effectiveness of gesture and movement, divide the class into two groups to watch the same television program (a half-hour drama or a situation comedy). One group should watch with the sound on; the other with the sound off. The students who watched the program with the sound off will report what they think happened, including what they think might have been said. They will explain what gave them their ideas. The second group will act as a control and give an account of what did happen.

3. Intonation: An author who uses his words sparingly and well removes himself from the piece of writing and leaves the reader to make his own interpretation. The author's written words may have more than one meaning. However, it is not until the words are read aloud that we find, through intonation, that a particular combination of words may have more than one meaning. The written word can be endowed with different feelings when read aloud; changing intonation can change also the meaning of a word or phrase.

   To show the importance of intonation, isolate a brief scene. Choose one from a play students have read or use the following passages of dialogue from "After You, My Dear Alphonse," a story they may read later in this section. Have students read these aloud, imagining that they are Mrs. Wilson, whose son Johnny has brought home a Negro playmate for lunch. Have them show by intonation:

   a. How she feels toward Boyd
   b. Her attitude toward his family's occupations
   c. Her ideas of his family situation (number of people, financial position, etc.)

   In the first reading, try to show Mrs. Wilson as gentle, unaware of her bias. In another reading, show her as condescending. In a final reading, let the students decide how Mrs. Wilson feels. Instruct them to convey her attitude by their use of intonation.

Mrs. Wilson:	What does your mother do, Boyd?
Boyd:	My mother? She takes care of us kids.
Mrs. Wilson:	Oh. She doesn't work then?
Johnny:	Boyd's sister's going to work, though. She's going to be a teacher.
Mrs. Wilson:	That's a very fine attitude for her to have, Boyd. I imagine you're all very proud of her?

.....

Mrs. Wilson:	What about all your other brothers and sisters? I guess all of you want to make just as much of yourselves as you can.
Boyd:	There's only me and Jean.

.....

Mrs. Wilson:	Are you hungry, Boyd?
Boyd:	Yes, Mrs. Wilson.
Mrs. Wilson:	Well, don't let Johnny stop you. He always fusses about eating, so you just see that you get a good lunch. There's plenty of food here for you to have all that you want.

.....

4. Pause: The pause is used by the author and performer as a means of implanting a dramatic impression. The length of the pause is determined only by the nature of the dramatic impression which dictates it. It might be helpful to think of it as an imitation of a mental reaction as in life. Don't, however, get the impression that silence (pause) is more important than sound (intonation).

Pause and intonation take effect together. Again use a scene from a play you have read or choose from the short selections below. Have a number of students read each aloud to the class.

a. "Let me see now. (Pause) I have it." Purpose of pause: indicate thought.

b. From "The Clod", Voices II.

Thaddeus:	Them pigs has got t' be butchered.
Mary:	Wait 'til I git a chance t' go t' sister's. I can't stand it t' hear 'em squeal.
Thaddeus:	Best go soon then, 'cause they's fat as they'll ever be, an' there ain't no use in wastin' feed on 'em. (Pause; rises.) Ain't yuh 'most ready for bed?
Mary:	Go on up. (Pause) An' Thad, try not t' snore t'night.

Purpose: first pause -- change the course of action
second pause -- number of possibilities

c. Use also the Dino dialogue in the gesture section.
Purpose: to enable the boy to gain control of his emotions.

Use the following questions as a guide to the listener:

(1) What was the writer's purpose in using the pause in this particular situation?
(2) What is the effect of varying the length of the pause?
(3) Are the pauses used because they are conditioned by the business of the play? (telephone conversation; eating, etc.)

E. Assign the reading of "The Questioning of Nick", Man in the Dramatic Mode 6, a play which includes three characters.

1. Use the play to reinforce the work with gesture, movement, intonation, and pause, and to call attention to the way the writer

determines the direction the action of a play will take.

Follow the initial reading of the play with time for a short informal reaction to the play. Then break into small groups to lift out two or three scenes to be interpreted by the students through the use of gesture, movement, intonation, and pause. Scenes should be brief enough so that no actor has more than three or four speeches. To be free to move, the actor must memorize his speeches.

Sample scenes:
On page 71
On page 62, beginning with "Nick, we'd like you to tell us what you did last night."

These are suggested as they contain no stage directions and few italicized words. Follow presentation with evaluation of the effect of the gestures, etc.

An alternate or additional suggestion is to choose a brief scene that contains several stage directions. Play it as the author suggests. Try out other gestures, movements, and so on. Compare the effectiveness of the writer's suggestions to yours.

2. To lead into a critical reading assignment, the teacher may ask: What kind of person is Nick? Illustrate how the playwright projects this view:

   a. With several characteristic speeches of Nick's.
   b. With Nick's actions in a situation the writer has chosen.

   Reread the play to see how the author determines the direction the action will take. Depending on time, students will work out one or two of the following questions. In either case, scribes will report to the class the findings of each group.

   a. What difference does it make that the writer has added a third character to the play? How does he use both policemen to get Nick to confess? What difference would it make if just one policeman were present?
   b. What use has the author made of such a commonplace part of the set as the door? What is the role of the door in moving and interrupting the action? What does the door reveal about Nick?

3. Choose one of the following writing options at this time. Ability level of students will determine what you choose.

   a. Go back to the two-character dialogue and add stage directions, including one gesture, one movement, and an indication of the most effective place for a pause.
   b. Add a third character to the original two-character dialogue in a way that will change the original outcome.
   c. Do both above.
   d. Begin a new piece of dialogue, which will include three people, all speaking and acting to affect the outcome of the

situation. Include stage directions as in the first writing activity above.

F. Students should see that other genre, poems and short stories, for example, can be dramatic and can therefore be performed.

1. Two selections which can be performed are the ballad "Old Christmas" Story Poems, and Adventures in Appreciation - Laurel and Classic Editions, and the short story "After You, My Dear Alphonse," Short Stories. Divide the class so that one half of the small groups will prepare the ballad for performance and the other half will prepare the story.

   Students may use the following questions as guides in preparing a good performance:

   a. "Old Christmas":
   Who are the speakers? What is their relationship to one another? Describe the setting. Of what importance is it to the poem? What is the mood of the poem? What tone of voice can help establish the mood in the reading?

   b. "After You, My Dear Alphonse":
   What is Mrs. Wilson's stereotyped idea of a Negro family? Does Boyd's family fit the stereotype? Does she realize this? What is the relationship between Boyd and Johnny? Does Johnny feel that Boyd is any different from himself?

   Groups which have not performed previously should have first opportunity to perform for the class at this point. Follow the performances with a class evaluation of how well each group conveyed the meaning of the ballad or the story.

2. Language activity:

   In "Old Christmas" the poet uses conversation to tell a story. Pick out elements of dialect -- pronunciation, word order, unfamiliar diction, idiomatic expressions. Translate these into standard dialect or into your own local dialect. What effect does this have on the poem?

   Examine how the poet uses punctuation and typography to establish the dialogue. Is there a reason for the use of italics?

G. Use the following activity to show the students dramatic dialogue in song -- musical comedy in this case.

1. Dialogue adapted to music will require a careful preparation for performance. Before working with Broadway musical dialogues, give the students some warm-up exercises.

   Have them improvise a pantomime of an object in motion. One by one, then in small groups, have them be, for example, an airplane, a train, a tree in a storm, a washing machine, etc. After they have a movement going you might add a rhythmic piece of music, such as a number by Herb Alpert and tell them to adjust their movement to the music.

With this background, have the students listen to two numbers, "America" from West Side Story and "Rock Island" from The Music Man, following the lyrics in the book Voices II as they listen.

For each number discuss:

- a. Who are the speakers? What can you infer about them from their speech?
- b. In what setting does the scene take place?
- c. What is the conflict in each dialogue?
- d. How does hearing the recording add to your enjoyment and understanding of the dialogue?

2. Small groups of students may be challenged to do a good performance of the musical dialogue, particularly of "Rock Island", since it is spoken rather than sung. Consider the following in preparing the performance:

   - a. What movements would be involved in a good performance of the dialogue? Can it be effective without movement?
   - b. In reading or singing "America", what dialectal adjustments would you make to give the pronunciation a Latin American flavor?
   - c. In "Rock Island", what is the importance of repetition, dialect words, and staccato syllables? How does Willson convey the train setting by the rhythm of the song? What must the performers add?

3. A more challenging activity would have the students use movement, gesture, and lip synchronization to perform a selection from a Broadway musical of their own choosing.

H. To observe the role of a narrator in a play, have the students read the radio drama "The Little One", Man in the Dramatic Mode 6. Prepare the students for reading the play with information about the way radio plays were presented, (have a picture of a broadcast session if possible) and with a discussion about what difference it makes that a play is written primarily to be listened to. Listen to a radio script to hear the importance of sound effects, of careful word choice, of intonation and pause, of music. (The best short illustration we have at present is a five-minute segment of "The Shadow" on Golden Memories of Radio.)

After the initial reading of "The Little One" have the students break into small groups. Assign one group to prepare a dramatic reading of a scene from the play in which the narrator does not appear; for an example, see the dialogue which begins at the bottom of page 24 or on page 29. Ask the others to choose a one-word title for the play. This request is a device to have them consider the meaning of the play. Scribes will report to the class the title chosen and the justification for its choice. The reading group will then present their scene and the class will evaluate it in terms of its aural impact. Consider having this group tape the performance if there is time or to read it from the back of the room to the backs of the students.

Assign a rereading of the play to discover the function and importance of the narrator in the play. Ask one group instead to prepare a brief scene involving the narrator and the other characters. Have this scene presented prior to discussion.

Questions to consider:

1. Is the narrator a character within the play?
2. How much does he summarize and explain?
3. Compare the role of the narrator in "The Little One" with that of the narrator of "After You, My Dear Alphonse" or some other story you have read.
4. How does the narrator affect your role as viewer or reader of the play?
5. Can the play stand by itself with the removal of the narrator?
6. What is the effect of superimposing the narrator's voice on top of the voices of the other characters in a scene?

I. To observe the role of a narrator in a dramatic poem, have students read "The Witch of Coos", Perspectives, 1963 and 1969, first silently, then orally, taking parts.

1. Discuss the following in small groups in order to prepare for a better dramatic performance of the dialogue:

    a. What can you tell of the personalities of the mother and son from their conversation? Why are they telling this story to the guest-narrator?
    b. What can you infer about the identity and death of the man whose skeleton makes an appearance?
    c. How old is the woman? How does this influence her narration? What is the "truth" of which she speaks?
    d. What can you infer about the woman's son and husband from the narration?
    e. What is the narrator's reaction to the tale? Does he believe the story or is he skeptical?

2. After the discussion, one group will prepare a dramatic reading of the dialogue. Other groups may improvise the following situation to arrive at the credibility of the story from the point of view of the guest and son.

    Situation: After the mother has retired for the night, the guest and the son sit and talk awhile about the story they've just heard. In the discussion, they both reveal what they think about the woman's story.

    Have the students improvise that conversation, using the above questions to influence their shaping of the characters. This activity could end at the level of improvisation or be extended to a written dialogue assignment.

3. Related composition activities:

    a. Describe the setting for "Old Christmas" or "The Witch of Coos", selecting details which will parallel the mood of the poem.
    b. Compare the treatment of the "living dead" in "Old Christmas" and "The Witch of Coos". How do the moods vary?

J. To observe the difference between overheard dialogue and dramatic dialogue make use of the overheard dialogue brought in as a result of Long-Range Activity G.

1. First listen to the dialogue. Does it reveal the time, place, situation, accompanying action (if any), characteristics of the speakers?

2. Then think of a scene from a play you have read to use as a basis for comparison. What would have to be added, deleted, altered to make the overheard dialogue a playable scene?

3. Which playwright whose work you have read so far would be most likely to make use of the dialogue that you brought in?

An additional use of the written-down overheard dialect is to project it to see whether the recording is punctuated properly, considering both items that are merely conventional and those that will aid or hinder understanding. If improvement is needed, work in small groups to achieve it.

K. Optional assignments

1. After silent reading, students will meet in small groups to discuss the problems of enacting the poem "Dialogue on the Headland," Man in the Dramatic Mode 6, a two-character dramatic poem. They should then write, either individually or as a cooperative effort, stage directions. This piece of expository writing should include, in addition to minimum stage directions, the working out of a key gesture and a key movement, such as one a playwright might include or a director might suggest. Two different small-group performances could be given to see whether students differed in interpreting the attitude of the male character. The assignment might also require that any one group or all include two sets of gestures and movements to indicate either that differences of interpretation are possible or to show that gestures or movements could distort a writer's meaning.

2. This more complex activity is suggested as an optional assignment to the one for "Dialogue on the Headland." It should be given to the best group in the class as an experiment. After silent reading of "The Prisoner", Man in the Dramatic Mode 6, a two-character play without stage directions, the students should discuss the problems of enacting this dialogue. They should write two sets of stage directions, including a key gesture and a key movement in each. One set should support the interpretation that the play is symbolic; the other that the play is a riddle, similar to the Anglo-Saxon riddle. (See Voices II for sample riddle.)

Additional Material for Section One

Average and below	Average and above
Plays Beach, "The Clod" *Voices 2*, *Reading and Staging* Kaufman, "The Still Alarm" *Reading and Staging* Saroyan, "The Oyster and the Pearl" *Conflict*	Plays Shaw, "How He Lied to Her Husband" *Man in the Dramatic Mode* Kaufman, "The Still Alarm" *Reading and Staging* Arrabel, "Picnic on the Battleground" *Man in the Dramatic Mode*
Poems "Lord Randal" Story Poems, *Adventures* (Classic) "Edward, Edward" *Story Poems* "Get Up and Bar the Door" *Story Poems* Fearing, "Thirteen O'Clock" *Adventures* (Laurel) Kipling, "Danny Deever", *Adventures* (Laurel) (Classic)	Poems "Lord Randal" Story Poems, *Adventures* (Classic) "Edward, Edward" *Story Poems* Frost, "The Code" *Story Poems* Fearing, "Thirteen O'Clock" *Adventures* (Laurel) Kipling, "Danny Deever" *Adventures* (Laurel) (Classic) Goethe, "The Erl-King" *Adventures* (Laurel) Yeats, "The Ballad of Father Gilligan" *Values in Literature* Kinnell, "The Debate Between Villon's Heart and Body" *Man in the Dramatic Mode* H. D. "Socratic" *Voices*
Stories Jackson, "The Sneaker Crisis" *I've got a name* Forbes, "Mama and the Hospital" *I've got a name*	Stories Jackson, "The Lottery" *Rebels and Regulars*

Section Two: Monologue

Again students hold forth every day at length to a friend, to a mother; they spend time alone remembering, reflecting. The inclusion of monologue, a fairly difficult dramatic form, in a separate section takes advantage of their own natural use of it.

L. To show that monologue, which appears in all forms of writing, is a natural part of our lives, have the students working in small groups improvise monologues -- one of these or one of their own devising:

Sample minimal situations:

1. Speaker: 16-year-old who has just received his driver's license
   Audience: Policeman who has flagged him and is looking at his license.
   Situation: You have just failed to stop at a stop sign because a truck obscured it. You hope to convince the policeman who had flagged you that you should not receive a ticket because of the extenuating circumstances.

2. Speaker: Young girl (or teen-age boy)
   Audience: Friend
   Situation: Your friend would like to get permission from her parents to stay out after the movie until 2:00 a.m. Relate to her the incident in which you managed to get permission from your parents.

M. To show that a dramatic monologue has a speaker who is heard by another character at a definite time and place, assign "The Pocketbook Game", Perspectives, 1969.

Questions for consideration to see that the story is a dramatic monologue:

1. Who is the speaker?
2. To whom is she speaking?
3. What is the setting of the monologue?

To see more clearly the roles of the characters: Use questions 1 and 2 under "Talking It Over," suggestions which follow the story. After class discussion, ask one student to prepare to read the monologue to the class. Ask another to assume the role of listener. While the two students are preparing the performance, have the other students work in small groups to write down what they think would be Marge's responses in the conversation.

Performance: Have the first group present their monologue. Marge, of course, responds to the words only with gestures and movements. Then have a student from one of the writing groups take Marge's role, reading the written responses.

Evaluation: Compare the monologue and dialogue versions. What is Marge's function? Why did the author write the story as a monologue?

N. It would be the height of foolishness to insist, without being able to see a particular piece of writing in a larger context, that it is interior monologue. However, interior monologue is natural to us; we have an inner voice that speaks, remembers, reflects, works out thoughts and feelings. Therefore, we may look at some literary works to consider whether they might be interior monologues.

1. To determine whether a particular poem may function as an interior monologue, assign "Gone Forever" for reading.

   "Gone Forever"

   Halfway through shaving, it came --
   the word for a poem.
   I should have scribbled it
   on the mirror with a soapy finger,
   or shouted it to my wife in the kitchen,
   or muttered it to myself till it ran
   in my head like a tune.

   But now it's gone with the whiskers
   down the drain. Gone forever,
   like the girls I never kissed,
   and the places I never visited --
   the lost lives I never lived.

   Barriss Mills, in Reflections on a Gift of Watermelon Pickle

   Questions to consider:

   a. Who is speaking
   b. Where is the speaker?
   c. What are his thoughts interrupting?
   d. What do his reflections about the present circumstances lead him to consider?
   e. Do you believe that this is an interior monologue? Why?

2. As an alternate for high-ability students, use "Before the World Was Made," Man in the Dramatic Mode.

O. To show the sustained voice in monologue that links this dramatic form to exposition or argument, have the students read "I Don't Mind," Voices II.

   Questions to consider:

   1. What are the thoughts and feelings of the young girl who speaks?
   2. What statement does she make in the monologue?
   3. How does the monologue resemble a paragraph of exposition or argument?

   In their small writing groups students will turn the monologue into prose. Have them work cooperatively to produce one paragraph. One or two scribes should read the finished product to the class and lead a discussion concerning any addition, deletion or rearrangement of material.

P. Read aloud to the class the poem "The Mate," Perspectives, 1963. If you read well, the students should hear the changes in the mood of the speaker. After the reading, ask them whether they detected the changes in mood, the reasons for the changes, and consequently the meaning of the poem. If they could not grasp the meaning through listening, have them meet with their groups to read.

Questions to consider:

1. Who is the speaker in this poem?
2. To whom is he speaking?
3. Why is the boy so upset at the beginning of the poem? Why do you think this situation makes him so upset?
4. Why doesn't the boy move or answer his uncle?
5. How does the boy's outlook change in this poem? (In the beginning he is upset and frustrated because he has not shot any game; then he is excited when he sees and kills the pheasant. But once he had shot the bird he is suddenly stunned by the realization of his act).
6. Why do you think this poem is titled "The Mate"? (It is the mate's appearance and her cries which awaken the boy's compassion.)

To reinforce the previous lesson on monologue as statement, ask the following questions:

1. What is the idea of the poem?
2. How is the development of the idea in the poem similar to the development of the idea in "I Don't Mind"? How is it different?
3. When did the incident in the poem take place? If the poem were written as a dialogue, when would the incident take place?

Q. Have students compare the monologue in the poem "Mother to Son," I've got a name with the non-fiction monologue "We ain't poor, just broke," I've got a name.

Assign several students to read the poem to the class and then briefly discuss the literal meaning of the poem. Read silently "We ain't poor, just broke." Break into discussion groups. Use the following questions to compare and contrast the two works.

1. From whose point of view are these incidents told?
2. How are the two mothers similar? (positive approach, won't give up)
3. Did Momma have a "crystal stair"?
4. Using examples from the story show how Momma's stair was similar to that of the mother in the poem. What were some of Momma's "tacks," "splinters," and "boards torn up"?
5. In the poem, the mother says she has kept on climbing "And sometimes goin' in the dark where there ain't been no light." Can you find a literal interpretation of these two lines in the Gregory story? (lights turned off in house) Can you think of one or more figurative interpretations from the story? (Possibilities: Dick Gregory's feelings after Momma's death; prejudice; meanness of social worker; welfare bureaucracy)

Scribes from each discussion group will report the results of their comparisons.

R. Study a picture of a person or animal such as one found in Pictures for Writing. Take note of facial expression, dress, stance, and setting.

1. Write a dramatic monologue in which it is clear the speaker is addressing the other person and is speaking at a definite time in a definite place. OR
2. Write an interior monologue in which it is clear that the place, time, and circumstances have initiated the inner speech. OR

   (Teacher: Please note that pictures such as those on page 33 and 40 will tend to elicit thoughts on the immediate experience whereas pictures such as those on pages 36, 46, 77 can elicit a statement that ranges backward and forward in time. Teacher may or may not stipulate genre.)

3. Write up a recollection of an event that occurred in your early childhood as if you were telling it to one of the following: a childhood friend; a member of your family; a stranger; a doctor. Limit your choice of episode to one that occurred in a short span of time. Be sure to include significant details, sensory appeals.

S. Show the Alka-Seltzer filmed commercial "Stomach '67," a dramatic monologue without words.

Questions to consider:

1. Who is the speaker? the audience?
2. What statement does the speaker make?
3. What are the strengths and limitations of this particular non-verbal monologue?
4. What does the film show you about the relationship of language to movement?

T. The following four activities are optional assignments.

1. To see how a poet has used the technique of combining several dramatic monologues, read the poem "My Country", Perspectives, 1963 and 1969. Establish the number of speakers represented and their relationships to one another. What is the purpose of using italicized print for sections of the poem? Do all the italicized parts have the same speaker?

   Assign in advance the oral reading of the poem, reminding, if necessary, the three students of the importance of having the voice reflect the tone of the passage. Have poem read at this point. Why does the poet use three dramatic monologues instead of a dialogue?

   In groups, discuss the following: (Interpretations will vary)

   a. What is the difference among the attitudes of the three speakers toward the death of one soldier?
   b. Contrast the references by the first narrator to silence with the teacher's need to verbalize. What is the effect of line 40 following line 38?
   c. Does the teacher's notion of "freedom" differ from that of the first narrator?
   d. In the last stanza, the narrator refers to the "fallen sons of men of a distant country." Who do you think he means by these?
   e. At what point does the poem date itself? Does it have relevance today?

f. If the poem had ended at line 38, how would its meaning and tone have changed?

g. What would you say is the poet's attitude toward war? Is his feeling clear from the poem?

Scribes from each group will report to the rest of the class the ideas which came up in the discussions. This may lead to disagreement and discussion on a larger scale.

Optional composition or discussion: Compare this statement on commemorating war dead with that of Sgt. Charles Butler in "To Those Who Will Speak," Perspectives, 1963 and 1969.

2. For this activity, the teacher might find it useful to divide the poem "A Moment Please," Man in the Dramatic Mode, into its two parts and present each part separately, either on ditto or overhead.

   a. Silently read the poem "A Moment Please", examining the two parts as separate monologues. For each describe the speaker, setting, and situation.
   b. Read each section of the poem aloud. Briefly discuss the general attitude and tone conveyed by the reading. (Students may arrive at different oral interpretations.)
   c. Compare the two sections. Are they related in any way? Note the difference in purpose and diction; the one poem written in abstract language, primarily conveying an attitude of feeling; the other written in concrete language, relating an incident.
   d. The word "moment" appears in each poem, but in different contexts; examine the meaning of each.
   e. Now look at the two sections in juxtaposition, as they appear in the text:

      (1) How are the sections related? Is the speaker the same in each?
      (2) What is the dramatic and emotional effect of juxtaposing the two poems line by line?
      (3) Can this poem be read dramatically as it is printed? How?

   f. Compare the technique of juxtaposition in "A Moment Please" with that in "My Country". Does it achieve the same effect?

A musical counterpart of this technique can be found in the recording of "Silent Night", by Simon and Garfunkel.

3. Ask two students to prepare a reading of "The Man He Killed," Voices II Story Poems, Poems and Poets). Suggest careful choice of a setting for the poem. Indicate that the poem may have to be memorized.

Before the reading is given to the class, explain unfamiliar dialect.

After the reading allow the class to read silently to discover what kind of character the speaker is.

Likely progression of questions:

a. What kind of person is the speaker?
b. Why did he kill the man?

c. What does he recognize about his reason for killing the man?
d. Does he seem upset when he comes to this conclusion?
e. What is his opinion of war? What are the implications of the words "quaint and curious"?
f. What are the major ironies of the situation?
g. Are you in agreement with your first assessment of the speaker?

(Questions worked out from explication of poem given in 20th Century Views: Hardy.)

4. To see how a poet has turned to his own use a passage from the Bible, have students read St. Matthew 2 and "Journey of the Magi," Adventures in Poetry, Man in the Dramatic Mode. Consider the following questions in preparing for dramatic reading and discussion.

   a. What are the effects of expanding and condensing material? What aspects of the journey do you get from Eliot that do not appear in Matthew?
      What view of the wisemen do you get from Eliot that you cannot infer in reading Matthew?
      Compare the endings. What are the results of the journey for the wisemen that you get from the Bible, from Eliot?
      How does Eliot treat Herod?
   b. Where is the Christ child in Eliot's poem?
   c. Why did Eliot alter the biblical material? Can you think of any other sources of information he may have used in arriving at his interpretation?

   Optional: Examine Eliot's use of the fragment of Andrews' sermon.

   a. Is the meaning clearer in Andrews or Eliot? What makes the difference?
   b. Which is more poetic? Why do you say so?

It was no summer progress. A cold coming they had of it at this time of year, just the worst time of the year to take a journey, and specially a long journey in. The ways deep, the weather sharp, the days short, the sun farthest off, in solstitio brumali, the very dead of winter.

Taken from a sermon preached by Lancelot Andrews
(1555-1626) on Christmas Day, 1622

St. Matthew 2

1. Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem,
2. Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.
3. When Herod the king had heard these things, he was troubled, and all Jerusalem with him.
4. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.
5. And they said unto him, In Bethlehem of Judaea: for thus it is written by the prophet,
6. And thou Bethlehem, in the land of Juda, art not the least among the

princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

7. Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared.
8. And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.
9. When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.
10. When they saw the star, they rejoiced with exceeding great joy.
11. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.
12. And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

U. Provide the students with an opportunity to work together on a short total production.

1. Have them present "Sorry, Wrong Number," Perspectives 1963 and 1969, Reading and Staging in a performance somewhat between a reader's theatre and a rehearsed performance. If possible, simulate theater conditions.

   To be considered:

   a. Use of room with blackout curtains
   b. Preparation of a set of dittoed or verifaxed scripts, with parts color coded
   c. Careful placement of lead character
   d. Careful grouping of supporting characters
   e. Method of spotlighting characters
   f. Effect of music on required atmosphere
   g. Effect of breaking up Mrs. Stevenson's part

2. As an alternate or additional performance have the students work together to present "The Stronger," Man in the Dramatic Mode 6, in a similar fashion.

   To be considered:

   a. Degree of realism necessary in setting
   b. Effect of use of "potted palm" music

   An obvious after-theater question is "Who is the stronger?"

Additional Material for Section Two

Average and below	Average and above
Poetry Vreuls, "This is the House" Perspectives 1963, 1969 Millay, "Lament" Voices 2 Dickinson, "I'm Nobody! Who Are You?" Conflict Hughes, "Too Blue" Conflict Jackson, "I Don't Mind" Voices Williams, "This Is Just to Say" Voices Parker, "The Choice" Perspectives 1963, 1969 Van Doren, "Say Which" Perspectives 1963 Harte, "Her Letter" Story Poems Foss, "The Ideal Husband to His Wife" Story Poems Housman, "Farewell to Barn and Stack and Tree" Adventures in Poetry	Poetry Thomas, "Do Not Go Gentle into That Good Night" Voices 2 Browning, "My Last Duchess" Poems and Poets, Adventures in Poetry, Story Poems Jackson, "I Don't Mind" Voices Williams, "This Is Just to Say" Voices Parker, "The Choice" Perspectives 1963, 1969 Van Doren, "Say Which" Perspectives 1963 Browning, "Love Among the Ruins" Adventures in Poetry Housman, "Farewell to Barn and Stack and Tree" Adventures in Poetry
Stories Wescott, "From a Boy's Point of View" Perspectives 1963, 1969 Twain, "I Discover Moses and the Bulrushers" I've got a name	Stories Anderson, "I'm a Fool" Short Stories
Nonfiction Frank, "The Diary of Anne Frank," Voices 2 Lindeman, "Alone at Sea" Perspectives, 1963	Nonfiction Frank, Anne Frank: The Diary of a Young Girl Dooley, "To a Young Doctor" World-Wide Essays

Section Three: The Full-Length Play

Every class should read one or more full-length plays; the choice of the play should be determined by the interest of the teacher and the students and by the ability of the students. Teaching suggestions are given for The Miracle Worker and for Julius Caesar. However, the teacher may wish to use one of the "Additional Plays for Section III" listed on page 39 in which case the teacher will develop his own plans using the suggested activities as prototypes.

V. Teaching Suggestions for The Miracle Worker.

1. These activities are designed to introduce The Miracle Worker preparatory to assigning the initial reading of the play.

   The reading of a play is not an easy task since it requires of a reader the ability not only to understand the words but also to visualize what is happening. The teacher can ease the task somewhat by making use of the following suggestions when assigning the reading.

   a. Give the students some background information about the play, its author, its subject.
   b. Stress the importance of reading every stage direction of this play. Much of The Miracle Worker would have no meaning if the stage directions were missing.
   c. Include in your aids to initial reading a diagram of the set, showing the diagonal division of the stage. This set is carefully described in the introduction to the play. Set sketches appear in Adventures in Appreciation, Laurel edition, page 466. Use also the photographs from the actual production (same text) to help students visualize the setting more clearly and to draw some conclusions about the characters.
   d. To create an understanding of the challenge and frustration that will be felt by Annie Sullivan and Helen Keller, have one student volunteer to assume the posture of a blind and deaf person, using blindfold and earplugs. Then have other students try in every way to convey to him an idea, such as "I am happy."

      If well done, this activity will give students a sensitivity to the basic conflict of the play: the frustrating gap between Helen's desire to learn and Annie's desire to teach her, a gap that can be closed only by Helen's understanding of a system of communication, language. Have students discuss how they felt in this exercise, what they relied on as signals to meaning, and what limitations they experienced.

2. Following the first reading of The Miracle Worker, insure a progression from overview to examination of parts to synthesis by looking at the overall structure of the play.

   A preliminary to giving rehearsed performances or dramatic readings is an examination of how The Miracle Worker is constructed. Without this information an actor can bring little meaning or intensity of feeling to a part. Since conflict is a strong factor in the development of this particular play, first establish the major conflict. Then work toward an overall picture of the play. In order not to spend too much time on the activity, have small groups examine one act each. Questions for:

a. Introduction or exposition

1) What is the opening situation?
2) What is the initial incident in terms of the major conflict of the play?
3) What information do you get about the characters and the nature of their surroundings?
4) How will the initial incident upset the present status of the characters?

b. Rising action

1) What are the important complicating incidents?
2) How do they build up or release tension?
3) Could any of the incidents be called reversals or setbacks?
4) Could any be classified as gains in terms of the major conflict?
5) Which scenes could you classify as minor climaxes?

c. Climax. Which scene is the climax -- the decisive incident toward which the play has been building?

d. Falling action

1) Does anything of significance happen in the falling action of The Miracle Worker?
2) If a denouement is the unraveling of a complicated plot, does The Miracle Worker have a denoucment?

e. Important incidents

1) Could you give a title to the units of action you have chosen as important incidents?
2) Does each incident or scene have a tone of its own? a purpose? Does the tone generally fit into the overall tone of the play?
3) What clues does the writer use to signal an important scene? -- entrances and exits; movement from one part of the set to another; changes in the subject of conversation, etc.

f. Episodic nature of play

1) What is the effect of the episodic nature of The Miracle Worker on you as reader? Compare its effect with that of "The Questioning of Nick."
2) What can you visualize about the effect of the episodic nature of The Miracle Worker if you were to see a complete performance? Compare its effect with that of "The Questioning of Nick."

If discussion in small groups or in class indicates major differences of interpretation, have two groups act out or improvise the scene in an attempt to work out the differences. Limit performance time to five minutes each if possible.

3. Turn next to dramatic readings or rehearsed performances. Have small groups each choose an activity.

a. Give a dramatic reading or rehearsed performance of scenes of interaction: two-character dialogues, three-character dialogues, monologues, and multiple-character scenes. This pattern extends the work of the first two sections of the unit. It gives actors opportunities to perform new roles in new situations but in relationships that are natural. It gives viewers opportunities to see new situations in the kinds of relationships he is a part of every day.

Set definite time limits for preparation and performance.

Sample scenes:

1) Two-character dialogue	Act I, Scene 2	Martha and Percy
	Act I, Scene 3	Annie and Agnes
	Act I, Scene 6	Kate and the Captain
2) Combination two-character and three-character scene	Act I, Scene 1	Kate and the Captain; Kate, the Captain and the Doctor
3) Three-character dialogue	Act III, Scene 2	Kate, Annie, and the Captain
4) Dramatic Monologue (with Pantomime)	Act II, Scene 1	Annie writing letter and talking to Helen
5) Multiple-character scene	Act II, Scene 3	Man

Questions to consider:

1) Does it make any difference in characters' relationships with each other if they are in groups of two, or three or more? From your own experience in life does this appear to be so?
2) Can you see in the scenes any devices characters use to influence each other?
3) Can you see what makes one character succeed and another fail in any particular scene?

b. Give students an opportunity to use pantomime and to see its importance. Pantomime may be done in small groups with students practicing and revising and exchanging roles. If time does not allow everyone an opportunity for this experience, it is important that a volunteer group do some work as much of the meaning of the play is found in the physical action. Pantomime gives the students an opportunity to see the relationship between movement and language and also to see that movement has limitations as a form of communication. Also, whether the pantomime succeeds or fails, it gives the performer and viewer an idea of the versatility required of actors.

Samples of scenes that employ pantomime:

1) Act I, Scene 2	Family scene behind Martha, Percy, and Helen. The three children themselves. All or some of this scene may be pantomimed. Scene includes the brief speeches.

2) Act I, Scene 6 — Pantomime with Helen and Annie at their first meeting.

3) Act II, Scene 2 — A limited segment of the very difficult pantomime which involves Annie and Helen in the dining room should be prepared but saved to present with another series of scenes.

Questions viewers should be able to answer:

1) What are the events of the scene?
2) What ideas come from the scene?
3) How many words were used?
4) How did you get your ideas?
5) If this were the only scene you were familiar with, what meaning would you lose?
6) What is the relationship between movement and language?

c. Give a dramatic reading or a rehearsed performance of a pattern of scenes that show growth or deterioration of a relationship.

A logical choice to make is an examination of the relationship between father and son. Set strict time limits, one that will allow the enacting of four brief scenes. Students should realize that, in addition to dialogues between James and the Captain, a dialogue between James and Kate or a scene with James, Kate, and the Captain, or some multiple-character scene may serve their purposes.

Problems to consider:

1) Relationships of all individuals
2) Motivation for actions
3) Influence of a third character, of time, of place. (Keep in mind the fact that the play takes place in Alabama in the 19th century; keep also in mind whether the character has chosen an appropriate time to speak.)

d. Give a dramatic reading or a rehearsed performance of a pattern of scenes that develop an idea, a theme, a topic.

Example: From frustration to triumph

Problems to consider:

1) How many scenes of frustration and triumph will you need: two short scenes of each? one scene of each? one scene which progresses from frustration to triumph?
2) Does the scene you have chosen (now isolated from the play) carry enough of the feeling of frustration, for example, to convey that feeling to the audience?

If this theme is chosen, students who worked out the pantomime for the dining-room scene should become involved.

If two groups are working on this activity, try to avoid duplication of scenes. Both groups should work together initially to avoid overlap; they might moreover decide to pool their scenes to show the relationship of the two themes.

Whether scenes are to be given as rehearsed performances or dramatic readings may be determined by the amount of physical movement required. Important as physical movement is in this play, it is also difficult to work out and might need too much rehearsal. A strict time limit should be given to each group.

4. Follow the performing activities with a more formal look at the writer at work.

   a. Students will reread the flashbacks. Discuss in small groups the function and importance of the device. Report discoveries to the class and compare.

      Questions to consider:

      1) What is the connection of the flashback to the immediate situation?
      2) What do you learn about Annie from the flashback? What difference would it make to the play if the flashback scenes were removed?

   b. Write a piece of expository prose which attempts to prove that William Gibson's inclusion of the flashback scenes enables the reader to see that as Annie helped Helen, she also helped herself. Through her work she was able to free herself from a past that haunted her.

   c. To see that William Gibson used a number of sources of information and to see the freedom he permitted himself in adapting the factual material, read "The Most Important Day," Values in Literature, Chapter 4, The Story of My Life and the excerpts given below.

"Her illness which seems to have been acute congestion of the stomach and brain was so severe that the doctors thought she would not live, but when she rallied they declared she was all right and left her with her mother, to whom the following morning one half of the bitter truth pronounced itself. While she was bathing the child she noticed that when her hand accidentally passed before her eyes the lids did not close. She thought at first it was because of the languor which had naturally followed the fever and waited a moment before she tried again. When it was entirely clear to her that Helen saw nothing, she hurried with her to Union City, Tennessee, to consult an oculist, and there learned that the little girl was irrevocably blind. No one had yet discovered that she was deaf."

From Nella Braddy, Anne Sullivan Macy. New York: Doubleday and Co., Inc. 1933. pp. 102-103.

"We (Helen and Martha Washington) were busy cutting out paper dolls; but we soon wearied of this amusement, and after cutting up our shoestrings and clipping all the leaves off the honeysuckle that were within reach, I turned my attention to Martha's corkscrews (hair). She objected at first, but finally submitted. Thinking that turn about is fair play, she seized the scissors and cut off one of my curls, and would have cut them all off but for my mother's timely interference."

From Helen Keller, The Story of My Life. New York: Houghton Mifflin Company. 1928. p. 12.

Questions

1) What did William Gibson do? How did he do it?

   a) Do you see any places where he borrowed words?
   b) How does he go about getting the right kinds of feelings, gestures, expressions, into his characters?
   c) What has he added?
   d) Where has he rearranged details?

2) What are some possible reasons for his changing the order of events?

3) What do you gain from the autobiography that you do not get from the play? What do you, on the other hand, gain from the play?

5. To synthesize and to evaluate class study of The Miracle Worker, assign one of the following activities to small groups.

a. Each group's task is composition or dramatic improvisation and performance of their work for the class.

1) Write (or improvise) a dramatic monologue.

Speaker:	Captain Keller
Person spoken to:	Helen
Problem:	Turn into words Captain Keller's feelings and actions at the end of Scene 4, Act I.

2) Write (or improvise) an interior monologue.

There are unlimited opportunities to write the inner thoughts of the characters of this play.

Samples:

End of Scene 2, Act I	Write thoughts of James, or Aunt Ev, or the Captain as the character leaves the others.
Scene 5, Act I	Write the inner thoughts of Annie or Kate as they confront each other for the first time.
Scene 6, Act I	Write Annie's thoughts as she looks at Helen for the first time.

3) Write (or improvise) a dialogue.

Examples: Write a brief dialogue that might have taken place between Kate and the Captain as they went back to the big house immediately after giving Annie permission to take complete charge of Helen for two weeks.

Write a brief dialogue which includes any members of the family at the big house one week after Helen has been left with Annie in the garden house.

b. Use Long Range Activity B at this time. (Transforming a favorite exchange of dialogue from a play into another form.)

6. Optional composition activities

a. Working in groups of two, bring in or gather from the classroom an object which you will ask your partner to describe in detail, first without using the sense of sight (blindfolded or eyes closed), then adding sight details. Record for your partner his "sightless" observations; he will add the rest. Then switch roles.

b. After researching the material for The Miracle Worker, author William Gibson made the statement, "If all our teachers from kindergarten up were Annie Sullivans, we would be a different people." In a composition give evidence to defend or refute his contention.

c. Pretend that you are a member of the Women's Liberation Movement. What is your opinion of Captain Keller?

d. (If Activity R3, Section Two has not been used) Write up an episode from your childhood in narrative prose. Choose an event which had a time span of fifteen minutes or less. Include significant details, sensory appeals, and one or two exchanges of dialogue.

W. Teaching suggestions for Julius Caesar

1. Sheet music serves primarily to direct the production of vocal or instrumental music for the delight of the listener; similarly, a playscript serves primarily to direct the production of a stage drama for the entertainment and stimulation of an audience. The teacher's responsibility is to bring the play imaginatively alive in the experience and in the mind of the student. For any class, the ideal introduction to Julius Caesar would be, of course, to see a performance or a filmed presentation, followed by discussion for as long as enthusiastic student discovery warrants it, of "What's it all about?" Such a discussion, seemingly unfocused, would nevertheless consider such basic concerns as "Why did the Romans accept a dictatorship? Why did the plebians, the mob, respond so unthinkingly to the speaker's, any speaker's, suggestion or manipulation? Were Cassius and Brutus justified in fearing that Caesar would declare himself emperor or king? Were they, too, ambitious? What motivated Marc Antony? Octavius Caesar? Which men, if any, were truly noble? Why do parts of Julius Caesar seem extraordinarily contemporary? How much is true? When did it happen? Why would the assassination of Julius Caesar appeal to Shakespeare as subject matter? In what ways might this story appeal to an audience of Shakespeare's contemporaries?"

Not that we'd expect any class to answer these questions adequately at this point, but given the opportunity to view the film or play, any class of any ability level, encouraged to seek meaning, would raise many of these questions and thereby motivate their own reading.

Lacking the opportunity to provide students with the experience of the play, the resourceful teacher will combine a variety of activities to develop an imaginative understanding of the major developments in the play and of the historical period before students read the play. For the student, the difficulties in reading any play are compounded in Julius Caesar by the poetic form and the Elizabethan language. In regards to the historical period, it should be sufficient to inform the students that the time was 44 B.C.; that Romans were governed by a Senate, representatives of noble families; that during perilous times, a small group of men, a triumvirate, or even one man, was allowed to assume dictatorial powers for a limited period; that Caesar's military successes in Europe and North Africa and his popularity with his legions caused many senators to fear him; and that when Pompey joined the Senate in opposing him, Caesar followed him to Egypt where he killed him -- before launching into an overview of the play.

By using a collection of pictures and maps, and/or a recording of the play, the teacher can enliven the introduction to the period and to the play and create a basis for exploring some of the questions given above, questions which have great value in motivating pupil reading.

A short discussion of assassination in general should be worthwhile. The discussion might include: assassination as a method of eliminating a feared or hated leader, contemporary examples; alternatives to assassination; the assassinator's motives, his sincerity, his possible altruism; and the problems engendered by the precipitate actions characteristic of assassinations.

The importance of reading all stage directions carefully should be stressed before and during reading of Julius Caesar. Reading the stage directions is essential to visualizing the activity of the principals and of the mob and to imaging the off-stage action, an important factor in this play; it is equally important to "hearing" this play which abounds in flourishes of trumpets, noises of the mob, and battle sounds.

2. To increase literal understanding and to develop basic understanding of the structure of the play, have students -- after their initial reading -- go back over the play to list all important incidents in sequence by acts. Use their lists as the basis for a class discussion using these or similar questions:

   a. What is the function of each incident? What is its place in the developing tragedy?

   b. Which of these incidents serve as the exposition? Etc.

   c. How is each incident related in some significant way to some other incident?

   d. What evidence can you cite to show that this play is constructed "tightly", "economically"?

3. To help students discover additional meaning, have each group select an important incident or scene to prepare as a dramatic reading or as a rehearsed performance. Subsequent discussion should emphasize the revelations accruing from assuming the role of a strongly motivated person in developing plans or in reacting to a conflict.

4. To extend student understanding, ask them in pairs to improvise dialogues between commoners at a critical point in the play, e.g.:

    a. When Caesar makes his triumphal entry into Rome.
    b. When the conspirators meet in Brutus' home. (Pretend you are servants)
    c. When Caesar lies dead at the foot of Pompey's statue.
    d. When Cassius and Brutus disagree in Brutus' tent.
    Etc.

5. To develop an appreciation of Shakespeare's artistry, have each student select an emotionally moving scene for close study and for reading to his group or to the class.

    The emotional peak, though not the turning point, is Mark Antony's funeral oration. Students selecting it should prepare for their oral presentation by first reviewing Brutus' speech following Caesar's death and noting its acceptance by the crowd. Next they should carefully reread Mark Antony's oration and identify each trick or maneuver he uses to sway the crowd and rehearse reading it aloud using voice and body to move the class audience. Ask students to comment on the fickleness of the mob: Is it typical? When is a mob most dangerous?

    Other scenes for similar study might include the farewell scene between Cassius and Brutus and the scene just before Brutus kills himself. The scene chosen is not as important as the fact that it is his choice of an emotionally moving scene which reveals Shakespeare's ability and which the student chooses to interpret and comment on for his peers.

6. Ask each small group to choose one of the following topics for study, discussion, and presentation to the class:

    a. The quality of universality in Julius Caesar. Have them identify the timeless events and the timeless quotes first -- and then to name analogous events in modern times.

    b. "Noble Romans". Ask students to consider the personal motives of Marcus Brutus, Cassius, Marcus Antonius, and Octavius Caesar, how each tried to achieve his goals, how the character of each developed and changed as a result of the action, and which was truly noble. Groups choosing this topic might profit from a further discussion on how Shakespeare felt about Brutus.

7. To advance student appreciation of Shakespeare as an artist, urge each student to do at least one of the following:

    a. Make a list of Shakespeare's use of dreams, omens, and superstitions and endeavor to determine what functions they serve.

    b. Identify one or more interior monologues (soliloquies) and determine what function they serve.

c. Identify one or more significant dialogues and specify what function each serves.

d. Reread several scenes involving the mob and determine what function it serves.

e. Copy examples of particularly rich and vivid language. Explain the effect of each example.

f. Reread to locate patterns, e.g., sleep and rest, which are repeated throughout the play.

g. Read Chapter 16, "Story, Drama, and Fact", Tanner, English 10, and report to the class significant points about Shakespeare's selection and compression of data about Julius Caesar found in Plutarch's Lives.

h. List as many of Shakespeare's puns as possible; discuss possible reasons for using puns.

8. To further facilitate student understanding of the play and to develop some understanding of changes in the English language:

a. Give students a list of words from the play with their Elizabethan meanings; ask them to complete the chart by giving the present meanings of the words. Encourage students to add to the list.

Language Change

Word	Elizabethan Meaning	Modern Meaning
huzzy	housewife	
wench	young girl	
villain	farm laborer	
knave	boy	
vice	flaw	
immoral	not customary	
marshal	stable boy	
pretty	sly	
nice	ignorant	
fond	foolish	
closet	small room	
meat	food in general	
undertaker	one who undertakes a project	
liquor	liquid	
starve	die	
go	to walk	
butcher	one who kills goats	
chest	coffin	
butler	one who attends bottles	

   b. Suggest that students list words they consider archaic, then use the dictionary to verify or disprove.

9. Synthesize and evaluate student understanding of deeper meanings in the play by first discussing and then asking students to develop in writing one of these topics:

   a. What Shakespeare is implying about the nature of man. Ask students to select one implication from the several discussed to develop by citing evidence from the play.

   b. What theme Shakespeare develops about power and politics. Student statements of theme will vary according to each individual's interpretation. Ask each student to state clearly the theme as he sees it and to substantiate his viewpoint with data from the play.

10. Additional composition activities to use for individual, group, or class assignments if interest warrants their use:

    a. Select a favorite scene or act from the play and paraphrase in prose.

    b. Write a short composition explaining who you think would be a better ruler of Rome -- Caesar, Brutus, or Antony -- and why.

    c. Write a parody of a scene.

    d. Select a contemporary event which you think suggests an important aspect of the nature of man or an event which suggests a significant theme about the pursuit of power and write a scene or a play based on it.

Additional Plays for Section III -- three acts unless otherwise noted

Average and Below	Average and Above
Rose, "Dino" Perspectives 1963, 1969 Taylor, "Five in Judgment" (2 acts) Perspectives 1963, 1969 Gay, "The Sentry" Perspectives 1963 Ribman, "The Final War of Olly Winter" Perspectives 1969 Mosel, "The Five-Dollar Bill" (2 acts) Voices 2 Agee, "Abraham Lincoln -- the Early Years" The Lively Arts Chayefsky, "Marty" (screenplay) The Lively Arts	Shakespeare, "Julius Caesar" (5 acts) Adventures in Appreciation, Classic and Laurel Shakespeare, "Merchant of Venice" (5 acts) Shaw, "Arms and the Man" Adventures in Appreciation, Classic Note that the first six plays were written for television, and "Marty" is a screenplay written from the television script.

SYNTHESIZING ACTIVITIES

The work in Part III with The Miracle Worker or with Julius Caesar should effectively synthesize the major understandings and skills of the unit.

EVALUATION ACTIVITIES

The primary goal of the unit is to increase interaction among students as they work together seeking meaning and improvising or performing parts of plays. The evaluation should be on-going and continuous. The students, with teacher guidance, should regularly identify criteria - on ascending levels of skill and understanding - and use them to evaluate their own work and to set new goals.

RELATED LANGUAGE ACTIVITIES

Translate dialect into standard English, Developmental Activity F.

Note the significance of dialect, repetition, and staccato syllables to musical comedy, Developmental Activity G.

Explain meaning of unfamiliar dialect, Developmental Activity T. 3.

Note poetic language, Developmental Activity T. 4.

Note rich, vivid language, Developmental Activity W. 7. e.

Note puns, W. 7. h.

Note changes in meanings of common words since time of Elizabeth I, Developmental Activity W. 8.

RELATED COMPOSITION ACTIVITIES

Transform a dialogue or favorite scene into some other artistic form, Long Range Activity B.

Write an original play, Long Range Activity C. and H.

Film a commercial, Long Range Activity D.

Film a short movie, Long Range Activity B.

Write a two-person dialogue, Developmental Activity B.

Compose a description or an exposition, Developmental Activity H.

Write stage directions, Developmental Activity K.

Compose oral monologue, Developmental Activity L.

Compose an interior monologue, a dramatic monologue, or a recollection of a childhood event, Developmental Activity R.

Write or improvise a dramatic dialogue, Developmental Activity V. 5.

Write an expository theme, Developmental Activity V. 6., Developmental Activity W. 9. a. b.; 10. b.

Improvise dialogue, Developmental Activity W. 4.

Discuss debatable ideas from play, Developmental Activity W. 6.

Write a parody of a scene, Developmental Activity W. 10. c.

Write an original scene or play developing a significant theme, Developmental Activity 10. d.

RELATED CRITICAL READING ACTIVITIES

Presenting oral interpretations of original or popular monologues, Long Range Activity A.

Evaluate an independently read play for possible use by class, Long Range Activity F.

Compare overheard (and recorded) dialogue with dramatic dialogue, Long Range Activity G. and Developmental Activity J.

Evaluate, edit, and "publish" class writing, Long Range Activity I.

Hypothesize the ending to "Memorial Day", Developmental Activity C.

Use gesture, movement, intonation, and pause in oral interpretation, Developmental Activity D. and E.

Interpret and perform a poem or a story, Developmental Activity F. and Developmental Activity T. 3.

Note use of punctuation and italics to establish dialogue, Developmental Activity F.

Interpreting and performing dialogue in musical comedy, Developmental Activity G.

Performing a radio script, Developmental Activity H.

Read to learn the function of a narrator, Developmental Activity H.

Present a dramatic reading of a poem, Developmental Activity I.

Identify the unspoken responses of the listener to a monologue, Developmental Activity M.

Identify the larger context of monologue, Developmental Activity N., Developmental Activity Q., Developmental Activity W. 7. b.

Compare interior monologue with exposition, Developmental Activity O.

Read to detect changes in mood, Developmental Activity P.

Note the relationship between movement and language, Developmental Activity S.

Read to determine the relationships among the speakers of dramatic monologue, Developmental Activity T. 1. and 2.

Note author's use of source material, Developmental Activity T. 4., Developmental V. 4., Developmental Activity W. 7. 8.

Interpret and perform a complete short play, Developmental Activity U.

Visualize the set and the performance while reading a play, Developmental Activity V. 1.

Identify the structure of a play, Developmental Activity V. 2.

Give a dramatic reading or a rehearsed performance of a bit of interaction, Developmental Activity V. 3.

Identify and explain the significance of flashbacks in a play, Developmental Activity V. 4.

"Hear" the play, Developmental Activity W. 1.

Identify important incidents and explain the significance of each to the structure of the play, Developmental Activity W. 2.

Perform a scene to better understand motivations of a character, Developmental Activity W. 3.

Interpret orally an emotionally moving speech or scene, Developmental Activity W. 5.

Read to determine the functions of omens, specific dialogues, patterns, etc. Developmental Activity W. 7.

MATERIALS

Books

Gassner, John and Little, Frederick H. Reading and Staging the Play. New York: Holt, Rinehart and Winston, Inc. 1967.

Gibson, W. The Miracle Worker. New York: Bantam Pathfinder Edition.

Heston, Lilla. Man in the Dramatic Mode, Book 6. Evanston, Illinois: McDougal Littell and Co.

Sheratsky, Rodney E. and Reilly, John L. The Lively Arts: Four Representative Types. New York: Globe Book Company, Inc. 1964.

Spolin, Viola. Improvisation for the Theatre. Evanstown, Illinois: Northwestern University Press. 1963.

Records

The World of Benchley. Henry Morgan, Narrator. 12" 33 1/3 rpm. Listening Library, #AA 3316/17

The Button-down Mind Strikes Back. Bob Newhart. 12" 33 1/3 rpm. Warner Bros., #WS 1393.

West Side Story. Original Cast. 12" 33 1/3 rpm. Columbia, #Os2070.

The Music Man. Original Cast. 12" 33 1/3 rpm. Capitol, #SW990.

Dorothy Parker Stories Read by Shirley Booth. 12" 33 1/3 rpm, Caedmon, #TC 1136.

Improvisation to Music. Mike Nichols and Elaine May.

Films

Neighbors, #OIMS 1702. Color, 9 min. Free Loan. Baltimore Coun[illegible]tral Film Library.

Illusions, #OIMS 5410. B/W 15 min. Free Loan. Baltimore County Central Film Library.

The Hunchback of Notre Dame. #OIMS 5361. B/W 27 mins. Free loan. Baltimore County Central Film Library.

The General, #OIMS 5341. B/W 27 mins. Free loan. Baltimore County Central Film Library.

The Mime, #OIMS 5336. B/W 29 mins. Free loan. Baltimore County Central Film Library.

Pantomime for the Actor, #OIMS 5254. Color, 20 mins. Free loan. Baltimore County Central Film Library.

Omega, #OIMS 5375. Color, 13 mins. Free Loan. Baltimore County Central Film Library.

GRADE TEN

MINI UNIT: LANGUAGE AND FEELINGS

SCOPE OF THE UNIT

This unit aims to advance understandings about connotative language to which students were introduced in earlier years. The major concepts deal with the differences between denotation and connotation, the values inherent in connotative language, connotations which are generalized into stereotypes, and the language used to avoid unpleasant connotations - i.e., euphemisms. The treatment for all these concepts should be light, sure, and revealing. The awareness created in this unit should be further developed in other units, both literature and language. Student success with this unit can be assessed best by teacher observation of students' deliberate use of affective language for specific and valid purposes over a long period of time.

RECOMMENDED TIME ALLOTMENT: 2 weeks

UNIT OBJECTIVES

The numbered goals are instructional objectives; the lettered goals are the student behaviors which indicate achievement of the instructional goals.

1. To increase student understanding of the ways words affect feelings.

Given this situation or context	The student should
a. Labels, names titles	Be able to explain his personal reactions to selected ones.
b. A word to which he reacts emotionally	Be able to explain the sources of his strong feelings about the word.
c. Ordinary conversation	Be able to identify diction which pleases, does not offend.
2. To increase student sensitivity to the effective use of affective language.	
a. A dramatic improvisation	Be able to identify the language which produces the desired results.
b. Synonymous words	Be able to write sentences illustrating accurate use of each synonymous word.
c. A poem	Be able to paraphrase it and to name several ways the poem and the paraphrase differ.
d. An experience or object to describe	Be able to record his sense impressions with some accuracy.
3. To help students recognize that language both conceals and reveals.	
a. "Irregular verbs" to "conjugate"	Be able to demonstrate the subjectivity characteristic of many people.
b. Areas of human experience which often cause discomfort	Be able to name several accepted euphemisms for each.
4. To help students use subjectivity purposefully or to eliminate it at will.	
a. A personal experience to report	Be able to use language calculated to insure his listener's or reader's appreciation of his experience.
b. A subjectively written, even biased, letter or news article	Be able to rewrite it objectively.
c. Greeting cards	Be able to identify examples of subjective language or to create language appropriate to the occasion.

INITIATORY ACTIVITY

Use dramatic improvisations to alert students to the relationships between language and feelings. In the first group of improvisations, ask students to improvise two versions of each of the situations given. In the first version, the main character's sole purpose is to relieve his system of the strong feelings engendered by the situation. In the second, his aim is to appease, to mollify, to seek agreement, or in some way to reduce the possibilities for tension and hard feelings. After each improvisation, discuss the effectiveness of the language in achieving the desired end.

Suggested situations:

1. You've just received a traffic ticket for crossing an intersection as the light turned from yellow to red.
2. Your homework is missing; the teacher obviously doubts that you have done it.
3. You've just broken your mother's cut glass punch bowl.
4. The boss uses your occasional lateness to fire you.
5. Tom, whom you consider a creep, has asked you once again for a date.
6. Your parents react with disbelief as you explain why you arrived home at twelve when the movie ended at ten.
7. Mary, modeling her new outfit, expectantly awaits your comment; you consider the dress a disaster.
8. Through his inept play, Bill has just lost the most crucial game of the season.

Each of the following situations might be considered "delicate". Have students improvise each, then discuss:

1. Was the language appropriate to the speaker's purpose?
2. What words or phrases contributed to his success?
3. What words or phrases slipped in and revealed true feelings?
4. What words or phrases obscured purpose and meaning? How?

Situation A

It is now five years since you've graduated from high school. You haven't seen Marge all these years, even though you were friends in school and often ate lunch together. Today, you see her in the supermarket, and she has definitely changed for the worse in her appearance and dress. Improvise a conversation in which you try to be tactful with Marge, because you don't want to destroy the friendship you once had.

Situation B

You meet your worst enemy at a party, and he's talking to a girl that you would like to date. You walk over toward them, and you realize that this is your chance to make a good impression. Your enemy knows that you are interested in this girl, and he wants to make you appear in a bad light. The girl is unaware of the conflict. Improvise the conversation that the three of you might have.

Situation C

You have just come home from a date with your boyfriend/girlfriend. The two of you had a terrible fight, and you need some time to think about how to resolve the problem. Your mother is sitting in the living room, and she's waiting to hear the details of your evening. You don't want to tell her about the fight, but she suspects that something is wrong. Improvise your conversation.

LONG RANGE ACTIVITIES

A. Ask students to collect and record, examples of affective language overheard in ordinary conversation. The examples may be found in the teacher's comments or directions to a class, a parent's questions about a youngster's activities, a girl's reaction to a friend's new outfit, etc. In each example, the record should indicate 1) the situation, 2) the speaker(s), 3) his purpose, 4) his language, 5) the feelings which resulted, and 6) success or failure in terms of main speaker's purpose. Use in Developmental Activity H.

B. Suggest that students collect words and names from current periodicals for which the public in general share the same feelings. For each word or name, indicate what that generalized connotation might be, e.g., inflation - (fear), police brutality, space exploration, ghetto, Supreme Court, James R. Hoffa, etc.

C. Titles are chosen carefully to connote qualities to which the public is expected to react favorably, or at least with all-consuming curiosity. Some students might enjoy examining paperback collections and listing titles they consider highly connotative.

DEVELOPMENTAL ACTIVITIES

A. This activity aims to make students aware of their own emotional responses to words. Have students divide a sheet of paper into three columns headed: "favorable response," "no response," and "unfavorable response." Ask them to decide how they would feel about being described by this phrase and to write the phrase under the column heading that best describes their response.

teenager
adolescent
young adult
high schooler
high school student
hot rodder
teeny bopper
rock 'n' rollers
young men and women

young people
youths
fellows
juveniles
minors
hoods
older boys and girls
youngsters
precollege crowd

Poll the class to determine class reaction to each phrase. Whenever a reasonably unanimous response occurs, discuss reasons for their favorable (or unfavorable) responses. Guide the class to recognize that some terms carry favorable connotations, others unfavorable connotations, and some simply convey universally accepted information. Have students recall and define the terms "denotative" and "connotative". (If these terms have not been learned in earlier years of schooling, use the following suggestions to expand student understanding.)

Ask the students which of these terms they would rather be called and why.

politician - elected official
slender - skinny
physician - quack
gossip - conversationalist
vagrant - vagabond
unique - odd
strong willed - independent
attorney - mouthpiece
miserly - thrifty
trounced - defeated
crazy - mentally ill
bureaucrat - government worker

Conclude this activity by having each student select a pair of the above terms and explain in writing why he would like to be called one and not the other.

B. Parents today rarely name their sons Percival, Chauncey, Oscar, or their daughters Maybelle, Bertha, or Patience, yet Sue and Don are popular. William and Margaret are traditional favorites, but their owners prefer Bill, not Willy, and Marge, not Maggie, as diminutives. Ask students in groups to explore the feelings they associate with names by drawing up and explaining:

1. A list of names they dislike
2. A list of names they like
3. Pairs of diminutives for names, one of each pair which is favored.

Continue by having class discuss the connotations associated with each of the following names and identify the origin or source of those suggested meanings.

1. Romeo (from William Shakespeare's *Romeo and Juliet*)
2. Tom Sawyer (from Mark Twain's *The Adventures of Tom Sawyer*)
3. Simon Legree (from Harriet Beecher Stowe's *Uncle Tom's Cabin*)
4. Don Quixote (from Miguel Cervantes' *Don Quixote*)
5. Shylock (from William Shakespeare's *The Merchant of Venice*)
6. Ebenezer Scrooge (from Charles Dickens' *A Christmas Carol*)
7. Sherlock Holmes (from Arthur Conan Doyle's *Sherlock Holmes*)
8. Brutus (from William Shakespeare's *Julius Caesar*)
9. Captain Bligh (from Nordoff and Hall's *Mutiny on the Bounty*)
10. Casanova (from Jacques Casanova DeSiengalt's *My Memoirs*)

Adapted from *Understanding Language 3*, Thomas Born, American Education Publications Unit Book, pp. 26-27

Note: This is a good place to use Long Range Activity C. on book titles having definite connotations.

To promote greater fun and insight, suggest that students do one or more of these:

a. Pretend that you have just been given a contract for an important role in a movie. You need a fictional name for your public life. What shall it be?
b. Make a list of the historical, biblical, and mythological names that you would *not* use for the hero(ine) of your projected novel. What connotation does each convey?
c. Devise a list of connotative names, e.g., The Greasy Spoon Restaurant, Mrs. Flossie Flouncebustle, etc., for public establishments, people, cars, television shows, foods, and sports.

C. A few years ago Bertrand Russell demonstrated his own subjectivity, i.e., the extent and direction of his own feelings about a subject, by "conjugating" certain "irregular verbs" as in the following example:

I am firm.
You are obstinate.
He is a pig-headed fool.

Ask pupils to consider the differences among these three statements. Then read and consider these following conjugations from the New Statesman and Nation.

1. I am sparkling. You are unusually talkative. He is drunk.
2. I am righteously indignant. You are annoyed. He is making a fuss about nothing.
3. I am fastidious. You are fussy. He is an "old woman".
4. I am a creative writer. You have a journalistic flair. He is a prosperous hack.
5. I am beautiful. You have quite good features. She isn't bad looking if you like the type.
6. I day dream. You are an escapist. He ought to see a psychiatrist.
7. I have about me something of the haunting, subtle, mysterious fragrance of the Orient. You rather overdo it, dear. She stinks.

Discuss

1. Is the "fact" the same in each set of statements? Explain.
2. If the idea is similar (or the same) does choosing different words (e.g., "beautiful", "good features", and "not bad looking" as in #5 above) make any difference?
3. If someone had actually made the statements above, what would the speaker of each statement be revealing about himself as he spoke?
4. How does "distance" influence a "conjugation"?

To better appreciate what a speaker reveals of himself by the way he shows his own feelings through word selection, direct pupils to devise some "conjugations" of their own. Suggested beginnings:

I am a conversationalist.
I am precise.
I spend my money wisely.
I take great pride in my appearance.
I am middle aged.
I am clever in business transactions.
I show respect for my teacher.
I take good care of my health.
I am a skillful driver.
I exercise good judgment about friends.

Upon completion, have students read their "conjugations" to their groups or to the class and discuss:

1. How strongly the conjugator felt about his subject.
2. Whether he was favorable or hostile towards it -- or neither one.
3. Which word or phrase showed most clearly the conjugator's feeling.
4. What conclusions can be drawn about the significance of diction in conveying kind and depth of feeling.

D. Differences in connotations are best revealed by words with related (or synonymous) meanings. Have students discuss the context in which each word is accurately used before writing sentences to illustrate correct use of the word.

1. restore, refresh
2. repeat, reiterate
3. dislike, loathe
4. lobby, hall
5. scoff, jeer
6. educate, train
7. intervene, mediate
8. mature, old
9. delay, block
10. fresh, new
11. exclude, disbar
12. exasperate, irritate
13. construct, make
14. eat, gnaw
15. giggle, laugh
16. sweat, perspire
17. bar, lounge
18. restaurant, tea room
19. police officer, fuzz
20. FBI, Feds

E. The use of connotative language to suggest and to express can be appreciated more fully if students compare their own prose paraphrases of poems with the original poems. Ask each student to select a poem (add your favorites) from the list below, to paraphrase it, to compare it with the original, and to tell his classmates:

1. How the two versions differ
2. What special effect the poet created (humor, irony, reverie, etc.)
3. What words were most effective and why.

Suggested poems:

Richard Cory, p. 135, *People in Poetry*
Kennedy, p. 14, *People in Poetry*
The Unknown Citizen, p. 324, *Language and Reality*
Elegy for Jane, p. 303, *Language and Reality*
A Precious, Moldering Pleasure 'Tis, p. 326, *Values in Literature*
Cargoes, p. 329, *Values in Literature*
Sea Love, p. 98, *Perspectives*, 1969 edition
Could Be, p. 99, *Perspectives*, 1969 edition
The Duck, p. 350, *Adventures in Appreciation*, Classic Edition
If You Were Coming in the Fall, p. 368, *Adventures in Appreciation*, Classic Edition

An example of a prose paraphrase:

"To be, or not to be - that is the question: Whether it is nobler in the mind to suffer The slings and arrows of outraged fortune Or to take arts against a sea of troubles And by opposing end them."	The question is - Should I live or should I commit suicide? Is it more honorable to accept the troubles fate has sent me or should I fight my troubles and get rid of them?

F. Many words have very personal connotations for individuals. Explore the connotations and the personal experiences which produced those feelings for selected words in a short class discussion. Then ask each student to select one word from the lists below, a word to which he reacts emotionally. He is then to write several paragraphs in which he explains the feelings provoked by the word and the experiences associated with it. His goal is to make clear to a reader the relationship between his feelings in regard to the selected word and his experiences.

the cripple, grandfather, dentist, sales clerk, hair dresser, nurse, baby, graduate student, communist, hippie

Chesapeake Bay, Philadelphia, Fifth Avenue, Hutzler's, Public Library, Disneyland, U. S. Naval Academy, Ocean City, China

lilies, slimy, bear hug, mouthwash, eagerness, blizzard, streamlined, soul food, dreamy, sneeze, Christmas cards, breakfast, diving, suntan lotion, establishment, medicine

After students in groups have read and commented on the development and clarity of their writing, use Long Range Activity B to help them recognize that for many words and names we unthinkingly accept generalized connotations. Explore the possibility that general connotations could lead to stereotyped thinking.

G. Often we are more aware of the connotative values of language in the speech and writing of others than in our own. To sensitize students to their own use of connotative language and to encourage painstaking selection of diction for effective description, ask each student to write a paper on one of the subjects listed below and to report all his sense impressions accurately in an effort to share his perceptions and his experiences with his reader.

hunger
new shoes
Mace (or pepper)
the pizza shop
eating watermelon
an attractive girl
the waterfront at dusk
the palm of your hand
running out of gas
the inside of a bakery
a favorite piece of jewelry
a skidding car (or motorcycle)
an airplane passing overhead
your house when you're there alone
the gym during half time
the cafeteria just after lunch
the cover of the book you're reading
a telephone booth from the inside
having your hair washed
your dining room after breakfast on Sunday morning

Have students pair up to evaluate their papers and to suggest revisions. Use these evaluative criteria:

1. Did he adequately convey his feelings? What words were especially helpful?
2. Which sense impressions were used most successfully? How could any of his sense impressions be sharpened or be made more accurate?
3. What determined his organization? Is this order appropriate to the description? Can you suggest a better one?

H. Use Long Range Activity A on "affective language in ordinary conversation" to show that most people make a conscious effort to use language in ways that do not offend others. Develop this concept further by using the material on euphemisms in Tanner, English 10, pp. 85-88. Conclude by having students develop their own lists of euphemisms currently used when speaking of death, mental illness, or drinking of alcoholic beverages.

I. Select contrasting news articles on the same event from two different current periodicals. "Publish" by overhead projector or duplicate so that each student has his copy for analysis. Ask students to read each carefully and answer:

1. What general impression does each article give you about the event?
2. What terms contribute to the impressions?
3. How does each article affect your attitude toward the event?

Now, have students write an account of the same news event eliminating all subjectivity and reporting the event with as much objectivity as possible. How does this affect the length and "color" of the news story?

A variation on this activity would be to have each student clip a letter to Ann Landers (and her reply) or to the editor for analysis and rewriting. First, the student should note the relationship between the writer's purpose and his use of connotative language. Then, the student should rewrite the letter striving for complete objectivity.

Note: This activity could serve to synthesize unit understandings and could be used by teacher and students to evaluate class achievement of the objectives of the unit.

J. A fun activity to conclude the unit - Have students collect, display, and comment on the language of greeting cards. Suggest, also, that students create original greeting cards using language suitable to the occasion and to the sender's purpose.

RELATED LANGUAGE ACTIVITIES

Improvising language to relieve feelings, to mollify listener, Initiatory Activity

Recording examples of affective language, Long Range Activity A.

Recording examples of words which evoke common responses, Long Range Activity B.

Identifying book titles with favorable connotations, Long Range Activity C.

Distinguishing between connotative and denotative meanings, Developmental Activity A.

Discussing the connotations associated with names, Developmental Activity B.

"Conjugating" "irregular verbs" to reveal feelings about the subject, Developmental Activity C.

Comparing paraphrase of poem with the original and noting effectiveness of language, Developmental Activity E.

Discussing the relationship between acceptance of general connotations and the development of stereotypes, Developmental Activity F.

Identifying commonly used euphemisms, Developmental Activity H.

RELATED COMPOSITION ACTIVITIES

Writing an explanation telling why he would like to be called a certain term and not another, Developmental Activity A.

Writing sentences to show apecific meanings of synonymous words, Developmental Activity D.

Composing a paraphrase of a poem, Developmental Activity E.

Explaining in writing the source of his strong feelings about a certain word, Developmental Activity F.

Composing a description to convey accurately one's sense impressions, Developmental Activity G.

Rewriting an article to eliminate subjectivity, Developmental Activity I.

Composing messages for greeting cards, Developmental Activity J.

RELATED CRITICAL READING ACTIVITIES

Noting the language used in two contrasting articles on the same event, Developmental Activity I.

Analyze the language of greeting cards, Developmental Activity J.

MAJOR INSTRUCTIONAL MATERIALS

Print

Tanner, English 10
Current periodicals
Selected poems from class anthologies
Altick, Preface to Critical Reading, Teacher reference

Non-Print

Ordinary conversation

UNIT: POINTS OF VIEW

GRADE TEN

SCOPE

This unit is designed to expand and to snythesize concepts about narration taught in the junior high school and to introduce narrative points of view as an integrating technique in literature.

A narrative is a report or a record of an event or a series of events, written in either past or present tense, told by a person or single intelligence (or a series of "single" intelligences). The narrator assumes a stance or position from which he views the action - in fiction and in real life. His relationship to the action (or subject) is his point of view - a position determined by his involvement or lack of it, by his past experience and environment, and largely by his ability to discriminate between his subjective responses and the objective "truth".

The points of view or stances available to the writer in narrating or commenting on the action range from the immediate "I" (talking to myself) through the "I" (talking to someone else) of the anonymous narrator who gives the illusion that he has withdrawn completely from the story. Even when the story teller has withdrawn, he may identify with a character enough to tell the tale from that character's point of view. He may even tell the tale from the points of view of more than one character, or he may withdraw entirely from the action, recording and reporting only what can be seen and heard. All points of view, from the first person talking to himself to the third person anonymous, no-character point of view,involve selectivity as well as subjectivity, and both influence all other elements of fiction. In sum, this unit demonstrates that point of view is an important factor in setting tone and in controlling narrative technique.

The unit begins by showing that the camera's eye, like that of the human viewer, assumes a position and is selective. It goes on to give students experience in manipulating points of view and in recognizing points of view in literature before students are asked to define or verbalize points of view as a literary technique. Students compose monologues, narrate personal experiences from the immediate past as well as from the emotionally and chronologically distant past, write original stories using both first and third person points of view, and rewrite stories changing the points of view. They have the opportunity to examine points of view in all forms of literature and in visual media. All writing, viewing, and reading experiences develop readers who are more critically aware of the writer (producer) and his stance as well as of the role of language in the achievement of the writer's goals. In all activities in the unit, the emphasis is on "What is the central event or action? How does the writer "see" the event? How does his view affect what the reader learns of the event?" - as the best approach to helping students understand and appreciate point of view. This unit is a major opportunity to develop critical reading skills.

The accumulating understandings about points of view are clinched at three successive stages in the unit. The first opportunity is when students discuss the novels they selected for individual reading earlier in the unit. The second involves reading and discussing Hiroshima. The final opportunity comes with class viewing and analysis of Citizen Kane. All three are important activities and necessitate long range planning.

Time Allotment: Five to eight weeks

Unit Objectives

Instructional goals for the teacher's guidance are numbered; behavioral goals are lettered. Few students can be expected to achieve all the goals. The best procedure is to select a limited number of goals, to identify the activities by which to achieve them, and to strive for success with them.

1. To develop the ability to narrate a personal experience from either the first person or third person point of view.

Given this stimulus or context	The student should
a. An audience of classmates	Be able to relate a significant personal experience, embellishing it appropriately for the enjoyment of one's audience.
b. Several monologues	Be able to distinguish between the interior monologue and the dramatic monologue, stating one or more differences.
c. The opportunity to read a partner's narrative	Be able to devise questions to elicit from the writer the details needed to develop the theme.
d. A personal experience narrated from either first or third person point of view	Be able to retell the narrative from the other point of view.
e. Class or group commentary on an original narrative	Be able to revise and "polish" it for "publication".

2. To develop the ability to recognize point of view as the integrating force in narration

a. A monologue	Be able to identify clues to situation, character, audience, and purpose.
b. A television show, commercial, or story using interior monologue	Be able to state the purpose for which the interior monologue is used.
c. Stories from both first and third person viewpoints	Be able to state several ways in which distance, both emotional and chronological, affects the narrative.
d. Several stories to read or films to view	Be able to identify specific ways both the first and the third person narrators reveal their personal viewpoints, e.g., by selectivity, irony, direct statement, etc.
e. Fiction in which the point of view shifts	Be able to identify shifts in narrative points of view and to explain the reasons for the shifts.
f. Visual media	Be able to state how the camera's eye controls what the viewer sees and influences how he feels about it.

3. To develop understanding of the major differences between first and third person narration.

a. Several stories	Be able to identify pronoun and language clues to narrative point of view.
b. First and third person versions of the same story	Be able to cite several important differences between the two versions (including limitations and advantages of each).
c. A narrative told in the first person	Be able to cite evidence that the narrator is never completely detached.
d. Several narratives told in the first person	Be able to identify specific clues to subjectivity and objectivity.

e. A narrative told from the third person point of view	Be able to identify several ways in which the author evokes an emotional response even though telling his story in a relatively detached manner.
f. Narratives told by third person narrator	Be able to differentiate between creator with special knowledge and observer.

4. To intensify skills of critical reading through students' awareness of points of view.

a. An opportunity to compose an original story based on personal experience	Demonstrate that the event and details selected and the development of the story was controlled by the writer's point of view and purpose.
b. Profiles and essays on famous people	Be able to distinguish between subjective and objective treatment, noting purpose and language.
c. Multiple viewpoints about a single event	Be able to identify each viewpoint as well as the author's viewpoint.
d. A personal conviction	Be able to marshall arguments and to develop that opinion in an essay.
e. A play to read	Be able to identify the playwright's point of view and to explain how it is revealed.
f. Literature employing anonymous no-character point of view, e.g., legends, Bible stories	Be able to state several characteristics of this type of narrative and to suggest reasons.
g. Any story by student or published author	Be able to recognize and state inconsistencies in point of view and to revise accordingly.
h. A literary selection containing a highly subjective point of view	Be able to discern and to state what the objective "truth" might be.
i. A literary selection	Be able to distinguish orally between the narrator's viewpoint and the author's personal comment.
j. Composition topics	Be able to identify appropriate points of view and to justify each.

Initiatory Activities

A. Use a collection of photographs to induce the understanding that the camera's eye, like the viewer's eye, deliberately chooses an action or object to focus on. The pictures might show an automobile accident, the scoring play in a basketball or football game, crossing the line at the end of a race, or an incident in a riot, a war, a demonstration. Excellent pictures for this purpose may be found in Life and other news magazines; the Aubrey Bodine pictures should also be good. As each picutre is exhibited, discuss:

1. What is the central action or focus?
2. What did the eye of the camera see?
3. How might the picture be different if the "eye" had been less selective and more inclusive? (Among other things, the emphasis would be lost and the artistry diminished.)
4. What was the photographer's purpose?
5. When the camera is in the hands of a good photographer, what is the function of the eye of the camera? (To select and frame a bit of reality.)

Ask the students to read Tanner, English 10, pp. 301-302, in which Truman Capote discusses the selection process as he practices it. Then have students do Activity A, p. 302; discuss their selections in terms of how well each intensifies reality.

Next, have students discuss, perhaps in groups, how they would show each of the following photographically:

1. Teachers from the point of view of a student, janitor, principal, other teachers, her parents.
2. Adults from the point of view of a baby on the floor or in a crib
3. People from the point of view of a caged animal
4. Customers from the point of view of a sales person
5. Householders from the point of view of a garbage collector

Now ask students to select from their experiences incidents which could be used to illustrate the same points of view, but this time in a story or anecdote. A brief discussion will suffice; it is too early in the unit to belabor the point!

B. To help students appreciate more fully differences in viewpoints and some of the reasons for differing viewpoints, use:

Tanner, English 10
The Uniqueness of Precepts and Concepts, and Problems in Thought and Communication, pp. 7-13, and Activity D-1, pp. 98-100.

The film "Eye of the Beholder" from the Central Film Library can be used to achieve the same purposes.

Long Range Activities

A. Have students create a series of still photographs or slides to illustrate how changing the point of view of the "camera's eye" can alter our perception of the subject. A short, silent film or series of sketches could also be devised to illustrate this. In either case, the student would select a person, place, or object and photograph it, varying the distance between subject and camera lens in as many ways as possible. Ideally, picture taking should be directed towards illustrating some point about the subject. For example, the contrast between "illusion vs. reality" could be illustrated by photographing an old farm house from varying distances: distant shots could emphasize the romantic qualities of an old building; medium shots might illustrate the warm, human qualities of the locale, especially if people are included; finally, dramatic close-ups might reveal decaying walls and the ugly reality of the building. Students should plan to present their "picture essays" during the synthesizing part of the unit.

B. Introduce these novels and encourage students to select one to read outside of class during the first half of this unit. (Students who prefer may make their own selections in the library.)

Fahrenheit 451
Flowers for Algernon
The Bridge of San Luis Rey
Count Me Gone
To Kill A Mockingbird
Mr. and Mrs. Bo Jo Jones
Animal Farm

Suggest that students use these questions to stimulate the writing of reactions in their journals.

1.) What is the immediate appeal of this book?
2.) What is the theme?
3.) How does the author want you to feel about the main character?
4.) How does the novel help you understand people and the world better?
5.) Does the outcome seem reasonable in terms of the major characters and the things that happen to them?
6.) Note instances where there is an apparent shift in point of view.
Why do you think this shift occurs?

7.) Select an episode from your novel and rewrite it from a different point of view. What is changed because of this shift in point of view?

8.) Write a journal entry in which you pretend you are a character in the story reacting to some person or event in the novel. What insights do you gain?

Student discussion, in small groups or panels, of the novels read could take place whenever the students are ready. However, to facilitate a logical development of ideas and to insure that several reading projects are not being conducted simultaneously, we recommend that discussion of the novels be scheduled during the section of the unit on the "Third Person Narrator".

C. Encourage students to prepare a report on two or three films or television shows in which the camera's "point of view" was used purposefully and effectively. Have the students use this form to record information in preparation for their oral reports.

1. Title of film or T.V. Show:________________ Date:________
2. Network or Studio:____
3. Producer's Name:________________ Director's Name____________
4. Featured Performer(s):____________________________________
5. What central action or event did the camera's eye focus on most effectively?
6. How was the camera used during this action? (Zoom in? Close-up? High angle? Slow motion? etc.)
7. In what ways were dialogue, music, light, color, acting, etc., used to supplement and to intensify the view from the camera's eye?
8. Through whose eyes did you see the event?
9. Where is the narrator standing in relation to the event? Is he a major or minor character? Is he an "interested" or "disinterested" observer?
10. Were you able at any time to see the event through the eyes of another character? How was the view different?
11. What was the importance or function of this action or event to the total story?

D. Appoint an editorial committee to read and select for publication in a "new" class magazine or anthology the best student stories or essays produced during the course of this unit. This activity may serve as an important synthesizing activity for the entire unit.

Developmental Activities

Dramatized First Person Narration

These prototype activities are designed to help the student discover that the stuff of narrative is largely personal experience, while the quality of the narrative depends on the narrator's emotional and intellectual involvement and emotional and physical distance from the experience. The organization proceeds outward from "I".

A. Ask students to recall some significant or traumatic experience, e.g., a foolish mistake during a crucial situation, an unintended dis-courtesy, a deeply humiliating experience, a painful failure, an unexpected success, being told a transparent falsehood, being rudely awakened from a stolen nap, etc., and to jot down in phrases all the important details about the experience, e.g., what led up to it, who else was there, what happened, how you felt, what followed, why you remembered the experience, etc. Tell the students to reconstruct the event as a narrative to tell orally for the amusement, sympathy, etc., of their group or class.

Promote commentary on these stories of personal experience by asking:

1. What "point" is the narrator trying to make?
2. How does the narrator want this audience to see him?
3. What other "point" could the narrator have made using this same event? How would he have to alter the narrative to make this point?
4. What did the storyteller do to dramatize the bare details of the event on which he based his narrative? (Exaggeration, understatement, use of stereotypes, vivid and precise diction, etc.) How effective were his efforts?

Now, have students quickly write their stories, incorporating any improvements suggested by class commentary on their own or other stories. Upon completion, have students trade narratives. Using his partner's narrative, each student is to write a report or an editorial on the event in the narrative. In pairs, the students should then discuss, in preparation for a class discussion, the differences between the original narrative and the report or editorial on it in regards to: purpose of the writer, details used, kind of writing, kind of treatment (emotional, factual, analytical, etc.), the writer's relation to the event, and the writer's feelings about the event.

For many students, what is learned from this activity might be enhanced by reversing the above procedure. For example, have each student write a report or an editorial about a human interest news story or about an important and significant event in his own life which, when traded, becomes the event which a classmate develops into a narrative. Discussion comparing the report or editorial and the story should follow.

B. Play the recording "A Telephone Call" in which Shirley Booth reads the Dorothy Parker monologue. Discuss the intensely personal nature of the monologue, the revelations the girl inadvertently makes, the humorous, yet sad elements, and the fact that the girl was unaware of her listeners. Point out that this is an interior monologue. Discuss the changes that might take place in the monologue if the girl knew that she had listeners and if she deliberately set out to entertain them, to shock them, etc. with her pitiful situation. Discuss also the monologue that the man might produce if he wanted to explain to himself why he was determined not to call her; if he delivered the same monologue knowing he had an audience.

Now, play selected recordings of dramatic monologues; among the many possibilities, those by Alan King, Bob Newhart, Shelley Berman, and Bill Cosby are recommended. Discuss:

a. Evidence that the monologist purposefully and skillfully manipulated and dramatized his experience for the entertainment of an audience.
b. Details which betray the speaker's emotional involvement.
c. Details which reveal the situation, time, place, character and purpose of the speaker, etc.
d. Speech mannerisms, points of view, biases, etc., which lend an individual, personal touch to the monologue.
e. Elements or ideas which make the situation credible.
f. Other persons - among their acquaintances and in the entertainment world - who sometimes launch into dramatized monologues.

Conclude this activity by asking each student to write an original dramatic monologue. Suggest that personal experiences such as those narrated orally in A-1 or noted briefly in journal entries might serve as the base from which to develop their monologues. Remind them of the qualities of the dramatic monologues discussed in A-3; these qualities, listed for additional emphasis, should serve as writing goals and evaluative criteria. After students have finished their first drafts, they should work in pairs or in small groups to comment on and to improve their monologues. The ultimate test, however, is how dramatic and entertaining the monologue actually is when it is presented orally. After completion of Activity B, if student interest warrants it, a reworking of the original dramatic monologues should yield impressive improvements.

C. Reading a number of literary dramatic monologues should increase student understanding and enjoyment of the form. Especially recommended are:

1. "The Laboratory", Adventures in Appreciation, Classic and Laureate Editions.
   a. The study and discussion questions given in the anthology are excellent and should be used along with others of the teacher's devising.
   b. Discuss also the relationship between the language, the episode presented, and the historical period.

2. "Smoke Dance", Stories. In addition to the questions suggested in the text, discuss:
   a. How does hearing only one side of the conversation add to the suspense?
   b. What additional things might you have learned about the boy if the story had been told from the third person point of view?
   c. What, in the boy's language, reveals 1) when the story took place? 2) aspects of his personality? 3) his relationship with his parents?

3. "Haircut", Stories. In addition to the questions in the text, discuss:
   a. Specific statements by the barber which gradually and cumulatively build an effective characterization of the person being discussed. How does the gradual discovery of facets of his personality add to your pleasure? What is your feeling at the end when you are fully aware of the true nature of this person?
   b. How would this story be different if it had been narrated by a sophisticated, well-educated hair stylist in a swank big city hair dressing salon?
   c. Is the listener a specific person or a general unidentified audience? What difference might this make?

To enhance student understanding of the contribution of language to dramatic quality of a narrative, ask each student to select a portion of "The Laboratory", "Snake Dance", or "Haircut" and rewrite it making the speaker-narrator an entirely different person, e. g., a speaker of standard English, a person from the Deep South, a "hip" teen-ager, etc.

For additional instruction on the significance of language in any narration, use Altick, Richard D., Preface to Critical Reading (fifth edition). New York: Holt, Rinehart, and Winston. 1969. pp. 96-97.

Other selections to use, if desired:

"Say Which", Perspectives, 1963 3dition
"Mother to Son", I've got a name
Recordings of drmatic monologues by Robert Browning

D. To further clarify and to clinch the differences between interior monologues and dramatic monologues:

1. Have students read an interior monologue, e.g., "The Man He Killed", Stories, and a dramatic monologue, e.g., "The Pocketbook Game", Perspectives, 1969 edition to decide which is which and to identify specific characteristics of each. In the discussion, emphasize the narrator's preoccupation with himself, his emotional involvement, and the presence or absence of a specific audience.

2. Use materials and suggestions in Tanner, English 10, pp. 17-20. Discuss in groups.

E. All students should enjoy participating in a student-led discussion on the widespread use of monologues, both interior and dramatic, in television, movies, and novels. In preparation, ask each student to select among these activities:

1. Identify several examples of interior monologues used in soap operas. If possible, tape record an excerpt and bring to class to illustrate your remarks. Be prepared to discuss -
   a. What changes take place in the character's voice when he delivers an interior monologue? Why?
   b. Where is the character standing in relation to other characters in the cast?
   c. What difference is there in what he thinks and what he says to others?
   d. Why is the interior monologue used?

2. Identify several television commercials employing interior monologues. Tape record if possible. Discuss-
   a. How suitable is the interior commercial to the sales pitch?
   b. Why is the interior monologue used?
   c. Do any products lend themselves to the use of interior monologues in the commercial better than other products do?

3. Identify a popular comedian on television who makes frequent use of the dramatic monologue. Tape record an example if possible. Discuss-
   a. What kind of material does he use most frequently?
   b. How do you feel about its suitability?
   c. When, if ever, does he use interior monologues? For what purpose?

4. Make up an interior monologue to go with a filmed pantomime such as "Illusions" or "The Mime" featuring Tony Montanaro. Present it to the class along with the film.

5. Select an interior monologue from the novel which you are now reading if the author has included one. Prepare to read it or a portion of it to your classmates and to explain what additional insights this monologue gives you into the character's thoughts and feelings and into the basic conflict on which the story is developed.

F. Choose one or more of these activities, all intended to induce student understanding of the difference distance, emotional and chronological, makes in first person narration.

1. Replay or recall the recording "A Telephone Call", used in Activity A. Ask students to imagine how the woman, ten years later, would tell about her disappointment. What stance would she take? Amusement? etc. Have students narrate the episode as the woman, older and wiser, might narrate it. Discuss evidence in the narrative that shows that the narrator is more mature and more objective.

2. Have students rewrite their original dramatic monologues, see Activity A-4, as they might narrate this personal experience ten years later. Discuss the reduced emotional involvement because of the chronological distance and the difference it makes in a first person narrative.

3. Have each student select a human interest story in the news to develop as a first person narrative, first, told immediately following the event, secondly, as one would tell it years later. Discuss the things that reveal that the writer-narrator is never completely detached from his story.

4. Have students read several letters to the editors of the metropolitan daily newspapers or letters to people like Ann Landers or "Dear Abby" as examples of subjectivity. Discuss evidence of subjective, even biased viewpoints, then have each student select one letter to rewrite expressing the viewpoint of another person closely involved in the situation discussed in the letter; this person's viewpoint may be similar to that of the original writer or it may be diametrically opposed. Discuss 1) what the "true" story might be, and 2), the changes in diction involved in presenting another viewpoint.

G. The students should enjoy two intellectually demanding stories, "The Cask of Amontillado", Stories, and "By the Waters of Babylon", Adventures in Appreciation, Classic Edition, both highly imaginative first person narratives which present striking contrasts in subjectivity and objectivity. We recommend that the teacher include in his plans for discussion of these stories the questions given in the texts. Then in a subsequent discussion, the teacher may use the following questions to foster greater awareness of the merits of both an emotionally involved subjective narration and a more detached objective narration.

1. What were the differences in the thoughts and feelings of each main character-narrator.
2. How would you define the distance of each from his story?
3. How is your mental image of each major character-narrator affected by his purposes? his prejudices? his language? his activities? his awareness of his environment?
4. Which is an emotionally involved subjective narrator? a detached objective narrator?

H. If the teacher wishes to extend student experiences with subjective and objective first person narration, the following lists will be helpful. Selections may be made in terms of ability and interest, with students making the selections. Discussions can be conducted by student leaders, using, if needed, discussion guides similar to those in Activity D, provided by the teacher.

First Person Narration		
Book	Subjective	Objective
Adventures in Appreciation, Laureate Ed.		Life on the Mississippi Kon Tiki
Adventures in Appreciation, Classic Ed.	A Child's Christmas in Wales	The Duke's Children, Autobiography Life on the Mississippi
Perspectives, 1963 Ed.	Papa and the Bomb	The Jaguar Sprang to Kill Fire in the Wilderness The Mate The Road Not Taken Run Silent, Run Deep
Perspectives, 1969 Ed.	Papa and the Bomb	The Jaguar Sprang to Kill Day of the Bullet Enemy Territory

First	Person Narration (continued)	
Book	Subjective	Objective
Stories	Recuerdo	The Dutchess and the Smugs Richard Cory My First Two Women
I've Got a Name	Two Lickings I've got a name	We Ain't Poor, Just Broke
Unknown Worlds	August Heat Plague Burial	Locomotive 38, The Ojibway
Conflict	Sucker The Snake	The Use of Force
Rebels and Regulars	I Walk Alone You Want To Be Somebody Odd The Elk Tooth Dress	
Recordings	Downward Path to Wisdom	Mark Twain Tonight (Hal Holbrook)

I. Should the teacher wish, although this is not recommended, to acquaint able students with the emotionally detached first person narrator who is a minor character or simply an observer, the following selections are available.

Adventures in Appreciation, Laureate Ed.

A Mother in Manneville
The Heathen
Death of Red Peril

Perspectives, 1963 Ed.

The Day My Mother Burned Off
Last Cover
Rock and Rye
Best Hated Man in Town
Stranger on the Night Train

Perspectives, 1969 Ed.

The Day My Mother Burned Off
Stranger on the Night Train

Stories

The Unpopular Passenger

Values in Literature

Adventure of the Norwood Builder

I've got a name

The Reason My Mother Should Win an Oscar
Pierce Arrow

Unknown Worlds

The Automatic Pistol

Rebels and Regulars

The Boy Who Painted Christ Black
Horatio
The Happiest Man in the World
Death of a Tsotsi

Third Person Narrator

J. Pictures are used in this activity to provide the base upon which "memory writing" is built. It is important to select pictures which will sufficiently interest students to cause them to think. Frames #16 through #21 of "Relationships" from Come To Your Senses are suggested. A good alternative would be to distribute copies of Pictures for Writing and let each student choose his own picture. If the filmstrip is used, project each frame quickly and then repeat the series slowly several times to insure time for reflection. Ask students to select one of the pictures that reminds them of some past experience. Have them write that remembered experience on paper. Next, have them record details about that event and write these in list form. Complete sentences or spelling should not concern them at this point; their goal is to expand the memory as fully as possible by recalling details about what they saw, heard, said, felt, and did during the experience.

After everyone has had a chance to list as many details as possible, have students exchange papers in small groups and write comments on each other's lists which will help the "author" develop the memory into interesting material for a narrative. Suggest that their comments might include the following:

1) What things about the event do you think he should bring out most when he tells about it in writing?

2) What would you like to hear more about?

3) What do you think he should leave out?

4) What kinds of words and sentences should he use to insure that the experience is shared with the reader?

5) What personal thoughts and feelings should be included if the reader is to appreciate how the narrator felt about his experience?

Next, have the class write their personal experience, BUT tell them to describe the event as if it is happening to someone else. This may need clarification: they should "make up" a character and describe the personal experience as if it happened to their invented character rather than to themselves; they should not refer to themselves nor use the pronoun "I". They should be encouraged to follow the editorial suggestions made by other students when they agree with them, and make all the changes necessary to make the narrative clear and interesting. They should not discard their "memory list" once the narrative has been written, but should bring both to this next class.

Provide in-class time for writing the narratives and encourage students to check with you or one another if they have questions about the assignment. These drafts of the narrative should be completed in time for the third class period. Have students exchange narratives within small groups. Each group member should read all of the papers in his group and select the one that interests him most. Each student's next task is to take someone else's story and rewrite it making himself the central character in the action and referring to himself throughout by using the pronoun "I". More than one person can use the same paper as long as everyone in the group has a paper that is not his own. Because the experience narrated didn't happen to him originally, each student will have to question the student who experienced the event until enough is known about what happened so that it can be described as a personal experience. The following suggestions might help them with this:

1) Examine the "memory list" from which the narrative was developed. Look for any items not included in the "3rd person" version. Why weren't these included? What additional things will you need to know about these memories before you can include them in your "1st person" version?

2) What parts of the narration need to be explained more? Ask about these.

3) What was the "author's" main impression about the experience? Ask about this if it is not apparent in his written account. Perhaps you could use this dominant impression as the controlling idea of your version.

Finally, have selected compositions thermofaxed into transparencies so that a comparison can be made between the original memory list, the 3rd-person version, and the 1st person version. Use these guides for class examination of the samples:

1) Which version is more interesting and immediate? Why, do you suppose?

2) Is there anything the writer of the first person version was able to show about the experience that the writer of the third person version was unable to show? What are the limitations of the third person version?

3) What changes were made from version to version?

   a) Which items on the list were elaborated on or made more concrete in each version?

   b) Which parts of the experience were emphasized or omitted in each version? Why do you think this happened?

   c) In which version is the sequence of events clearer? Why?

4) Could this experience be shown as an episode in a play or in a movie? What changes would have to be made?

See James Moffett's A Student-Centered Language Arts Curriculum, p. 216 for additional suggestions about conducting this discussion.

K. Choose from the stories listed below two, or more if needed, to induce fuller student understanding of effective use of the third person point of view in narratives. Some teaching suggestions are given for a lesson using two of the stories listed. Should other selections be preferred, these suggestions can be used as prototypes for the development of lessons more closely attuned to the needs and interests of the students in a particular class.

Selections available:

Adventures in Appreciation, Classic Ed.
- Contents of a Dead Man's Pocket
- To Build a Fire
- The Revolt of Mother
- The White Heron
- Land
- The Verger

Exploring Life Through Literature
- Footfalls
- Encounter in Illinois
- Blood of the Martyrs
- Quality
- Little Jess and the Outriders
- All Gold Canyon

Perspectives, 1963 Ed.
- The Long Shot
- Astronauts Aweigh
- The Man Who Loved Elephants

Perspectives, 1969 Ed.
    The Long Shot
    The Black Ledger

Stories
    Bill's Little Girl
    The Blanket
    The New Kid
    Nancy
    The Great Automatic Grammaticator
    Paul's Case

I've got a name
    A Question of Blood

Values in Literature
    Quality
    Another April
    The Gift

Conflict
    The Tiger's Heart
    The Sniper
    The Returning

Rebels and Regulars
    The Country of the Blind
    Cyclist's Raid

Recommended Stories: "Bill's Little Girl", Stories, p. 8 and "The Verger", Adventures in Appreciation, Classic Ed., p. 86.

1. Introduce "Bill's Little Girl" simply - by asking the students to read this story told from the third person point of view to discuss:
    a. How does this story make you feel?
    b. What in the story caused these feelings?

    Then continue the discussion along these lines:
    c. Precisely what does the narrator do to convey to the reader the heartbreak Bill experienced? (Allow the students to explore and even to reject some possibilities before they reach agreement on a limited number, e.g., he used only the significant details; he used a stark setting and plot which contrasted with the strong emotion of love; he forthrightly and unemotionally stated Bill's reactions, new duties, decisions; he allowed the effect to accumulate, etc.)
    d. Who narrates the story? How would you describe the manner in which he performed his task? (efficiently, economically, with detachment, etc.)

  e. What advantages does the detached third person narrator have?
  f. How would the story be different in 1) selection of details and 2) emotional impact if it had been told from the viewpoint of the adopting parents? the neighbor woman? Minna? the couple in the "great blue car"?

2. Have students briefly discuss the vocational opportunities open to a menial worker, such as the verger or custodian of a church, who is fired because he is illiterate. Then have students read "The Verger" to learn:

  a. What this ex-verger did as a result of his dismissal.
  b. How the narrator felt about the dismissal and its consequences.

In discussing the story, use also the excellent questions on pp. 91-92 as well as these:

  c. What additional insights do you get into the advantages of third person narration from this story? (Explore fully before generalizing that the 3rd person narrator is able to make subtle, ironic statements revealing his own viewpoint.)
  d. How would this story be different if told from the viewpoint of the verger? the vicar? What danger would both risk if they attempted to make an ironic statement? (He might be explicit instead of ironic.)

3. Clinch by having students generalize about the activity of the third person narrator. For example:

The third person narrator -

selects, arranges, and shapes the narrative
does not participate directly in the action
sometimes is detached, reporting only his observations
sometimes reveals the thoughts of one or more characters
sometimes subtly reveals his own viewpoint

K. Some authors, with valid reasons, shift from first person to third person point of view within one story. Have students quickly read one or more of these stories to learn 1) some reasons for shifting and 2) clues to the shift. (The obvious clue is the pronoun; a more subtle clue in some cases is the shift from formal or standard English to a dialect or substandard English.)

Adventures in Appreciation, Laureate Ed.

Four and Twenty Blackbirds
Beware of the Dog

Perspectives, 1969 Ed.
Somebody's Son

Stories
Thus I Refute Bulzy

Sometimes inexperienced writers shift unintentionally from one narrative point of view to another. Activity A-6, pp. 28-29, of Tanner stresses Consistency in Point of View.

To clinch the function of pronouns in establishing point of view, have the students decide in group discussions whether the following short passages are in first or third person:

1. Amy thought that the pains would pass, but they didn't and a quiet panic began to overtake her.
2. He twisted violently, trying to break loose from the officer's restraining grasp, then stood stock still, looked forward, and muttered that he would get even with me.
3. It occurred to him that all his efforts had gained him nothing, that no one actually knew that he was even there, let alone cared if he were really there.
4. He would pick me up and kiss me with his big rough whiskered mouth, the full force of his onion-smelling breath hitting me directly in the face.
5. I wondered to myself whether he would find the key or not.
6. The King said, "Any man who shall dare to offend the crown by uttering the name of my exiled brother, shall be hanged, drawn, quartered upon the eve of the offense."
7. The lilies which you have prized for so long have been destroyed. Sewell's dog dug them up in pursuit of a rabbit which had burrowed under the porch.
8. "Nobody's gonna tell me what to do."

M. How does the narrator see his role? Is the narrator a creator with special knowledge or is he simply an observer? Tanner, English 10, pp. 24-28, contains excerpts from stories which will help students differentiate between the two roles the narrator may assume. Apply the insights gained here to stories already read, e.g., "Bill's Little Girl", "The Open Window", etc.

N. If the novels introduced in Long Range Activity B have not yet been discussed, this is a good time to hold the discussion. Groups may be formed in either of two ways - 1, Students who have read the same novel form groups, or 2, Mix readers of different novels for maximum sharing. After the groups have discussed the novels, following their own concerns and developing their own questions under student leadership or using the questions provided in Long Range Activity B, organize a panel to clinch class understanding of narrative points of view by discussing these questions:

1. What is the central action or event the author is describing?
2. Through whose eyes does the reader see the event?
3. Where is the narrator standing in relation to the event?

Is he a part of it? If so, is he a major or a minor character in the event? Or is he an observer? If so, is he an "interested" observer (does he have some personal stake in the outcome?) or is he a "disinterested" observer?

4. Where is the reader in relation to the narrator? Does he see the whole event through the narrator's (or camera's) eye? Or does he occasionally view the event through the eyes of one of the participants or other characters? What techniques are used to enable the reader to get more than one viewpoint?

Points of View and the Author

O. Use B - A Writer Imposes Purpose and Order on Experience and C - A Writer Selects From, Adds To, and Modifies Fact, pp. 302-316, Tanner, English 10. All of the activities suggested have merit as the basis for class discussion. Perhaps the most valuable of the suggestions are those requiring the students to complete stories or to compose original ones. Especially recommended is Summary Activity 3, pp. 315-316.

P. This activity is designed to increase student awareness of the influence of the author's attitude on his selection of details and diction. The activity may be carried out by students working in pairs or individually. First, ask each student to choose a person of real interest to him and to read a profile based on that person's activities and qualities. Student choices may be made from:

Nonfiction II
- The Pied Piper of Hamelin
- Down Came the Heavenly Manna
- The Strange Death of Louis Slotin
- Albert Schweitzer
- Opening Night on Broadway

Studies in Nonfiction
- Edmund G. Ross
- Edison and the Light of the World

Current magazines and the daily newspapers - most of which carry profiles of interesting, achieving people routinely.

Essays/profiles to be found in classroom anthologies.

Reference material on historical figures, e.g., John F. Kennedy, Winston Churchill, Martin Luther King, Adolph Hitler, etc.

After reading the profile about the person selected, each student should write a summary of the profile maintaining the author's viewpoint regarding his subject. Then ask each student to deliberately assume a different identity and attitude towards his subject and to write a summary presenting this person from an entirely different point of view.

For example, if the subject was Abraham Lincoln, the first summary, reflecting the general historical view of Lincoln, would be highly laudatory of his actions and personal characteristics; while the second profile summary would present a viewpoint unfavorable to Lincoln, perhaps Lincoln as seen by John Wilkes Booth. Some students might enjoy making caricatures, collecting pictures, or developing collages to accompany each written viewpoint.

When all are complete, students should identify the details and the diction which were effective in presenting the different stances toward the same subject. Discuss:

a. The writer's purpose in each.
b. Evidence of his bias

2. Use Activity A-7: Distance, pp. 29-31, Tanner, English 10, to reinforce and clinch what is being learned about the author's relationship to his subject.

Note: This would be a good place to use Long Range Activities A and C if they have not already been used in connection with some of the earlier activities.

Q. Class reading of Hiroshima by John Hershey will enable students to perceive how one author explores and presents different views of the same event, while at the same time, subtly stating his own point of view. The moral issue presented encourages deep student involvement and the crystallization of personal viewpoints.

First, have students read within a period of several days, Hiroshima in its entirety, considering these questions as they read:

1. What is the central event all persons who are presented as "characters" in this real-life story shared?

2. What did they "see" or "feel" in common? What reactions or descriptions of the event differ?

3. How is the description of the same event, seen through the eyes of each person, related to their closeness to the event? To their own life attitudes and values or experiences before the event took place?

4. Who is the narrator through whom the reader learns of the event? What is his role? Is he a direct participant? A disinterested observer of the actual event? A reporter? What difference does the narrator's relation to the event and characters make in telling the story?

5. How does Hershey help the reader get a first-hand (first-person) view of the action? When does he revert to third person point of view? Why?

6. Is there a main character, or a set of main characters? Explain. Compare to a novel.

7. What devices does Hershey use to give the reader a "multiple" viewpoint instead of a single controlling point of view?

8. What is the central theme of the book? What is the reaction of the various viewpoints to the reader's understanding or grasping the theme?

A series of discussions, supplemented by pictures of the bomb's devastation, of the victims, etc., and using research data that concerned students have gathered in the library, should follow. At appropriate places in the discussion, suggest (1) that each student select one of the six major "characters" for intensive re-reading so that each student can "walk in the shoes" of that character - and then set up discussion groups in which each "character", using the first person, explains the physical and psychological terrors he experienced and how the total experience changed him, and (2) that students improvise the interviews between John Hershey and the various characters.

Culminate by having each student develop in writing his own point of view regarding the central moral issue involved in the bombing of Hiroshima. At that time, the teacher should conduct several lessons, using rough drafts of student compositions, on the marshalling of logical arguments, on choosing diction appropriate to the point of view, the author, and the audience, and on organizing the arguments - inductively or deductively. Some students might prefer to develop their viewpoints using film, music, pictures, etc. If this is the case, good ideas for a "fine arts presentation" can be found in Tanner, English 10, Chapter 19, "Preparing a Program for Your Class", pp. 356-366.

God is My Co-Pilot and Death Be Not Proud may be used for this activity instead of, or following Hiroshima. Other selections may be used with supervisory approval.

R. Ask the students, individually or in pairs, to select an original story, a short story read by the class, or an excerpt (highlighting an important incident) from a novel being read to rewrite as a dialogue or short play in order to learn how the playwright expresses his point of view. Then discuss:

1. Which narrative point of view is used? (Neither first nor third person; The action and dialogue are reported by an observer as they actually take place.)

2. How do we learn about the characters and their motivations in a drama?

3. How do we learn about the playwright's point of view regarding the central issue of the play? (By his selectivity. By inferring. etc.)

Next, have each group select one episode from a play read during the unit "Drama: Interacting". Each member of the group should narrate the incident in the 1st person from the poiont of view of one of the characters in the play. After each has shared his story with the group, discuss:

1. Why did the narratives - all about the same incident - differ?

2. Why would an actor preparing his role for performances find this activity helpful?

Conclude by discussing ways in which the narrator's work is different from the playwright's. Where is the author's point of view most obvious?

T. In some literature, the author and his point of view are difficult to identify. Read a number of the selections listed here to the class and ask them to think about:

1) What these stories have in common.
2) Why the author and his point of view have been "lost".

The Selections

Old Testament Stories

Samson, in Judges 16: 4-30
Solomon, in I Kings 3: 5-28
David and Goliath, in I Samuel 17: 4-51
Moses, in Exodus 3: 1-17, 12:21-33: 14: 5-14, 19: 1-6

New Testament Parables

The Prodigal Son, Luke 15: 11-32
The Good Samaritan, Luke 10:30 - 37

Selected legends, myths, and fairy tales

Modern Stories

The Dragon, Adventures in Appreciation, Laureate
The Masque of the Red Death, Adventures in Appreciation, Classic or recording

The generalizations to be induced:

1. Characteristics common to these stories
   - undramatized
   - anonymous narrator
   - no point of view
   - language is stately and dignified
   - only external action is described
   - action is symbolic or ritualistic

2. The author is "lost"
   through centuries of re-tellings
   the moral is easier to accept when the author's
   point of view is not presented

Some students might be challenged to narrate a personal experience from the stance of the anonymous, no-character point of view narrator. Afterwards, they should discuss the difficulties they encountered.

Synthesizing Activities

A. *Citizen Kane*, a movie which combines personal and narrative points of view most effectively, offers many possibilities for use as a synthesizing activity. Some of these possibilities are suggested here. Which activities are selected and how much time is spent on them depends on 1), the time available, 2), the number of showings (one is good; two are better - if time allows), 3), the interest of the class, and 4), the availability of the film at the time the unit is to be synthesized. While selected especially for this unit, *Citizen Kane* can be used equally well to develop or to synthesize concepts of other units - Drama: Interacting, The Eye's Mind, and Themes and Variations. Any teacher-selected film which is appropriate for school use and which can be used to accomplish the same ends may be substituted for *Citizen Kane*.

Note: The Central Film Library at OIMS has 5 prints of *Citizen Kane* which are not listed in the film catalog and which are reserved for the exclusive use of grade 10 English teachers. The films are distributed several times a year to each senior high school according to a master schedule worked out by the film librarian and the English Office. No charge is ever to be made for this film.

Motivate the showing of the film by telling students that *Citizen Kane* is believed to be based on the life of William Randolph Hearst and ask them to identify examples of all the kinds of points of view studied in this unit. Following the screening, discuss these questions, which should be adapted to individual classes, either in class or in small groups:

a. What is the point of view of the narrator who introduced the film? Why is an anonymous narrator used? Would the same tone be possible from a first person point of view?
b. What is the function of the "News on the March" portion of the film? What point of view is used?
c. What personal point of view about Charles Foster Kane does Judge Thatcher have? Mr. Berstein? Jedediah Leland? Susan Alexander? the butler?

d. What is Kane's point of view about himself and his life? How do you know? How do his goals and activities reflect his point of view?

e. What point of view does the film maker have about Charles Foster Kane? How do you know? How do the multiple viewpoints presented help develop the film maker's point of view?

f. What is the significance of "Rosebud" on the burning sled at the end of the film? of "Xanadu" as the name of Kane's castle in Florida?

g. How many stories can you identify within Citizen Kane? How are they interwoven?

h. How is Citizen Kane "framed" by the anonymous narration at the beginning and the reporters' remarks at the end?

i. What is the theme of Citizen Kane?

Individual students may enjoy reading either part of The Citizen Kane Book and sharing their reading with their classes. Part I is "Raising Kane" by Pauline Kael and Part II is "The Shooting Script" by Herman J. Mankiewicz and Orson Welles.

After discussion of Citizen Kane, have students write essays on one of the following topics:

1. How does the butler's point of view "tie up" the many threads of the story of Citizen Kane?
2. Explain the theme of Citizen Kane citing evidence from the viewpoint of the anonymous narrator, a first person narrator, i.e., C. F. Kane himself, and a third person narrator.
3. Write a profile developing the dominant impression you got of C. F. Kane, citing incidents which contribute to this impression.
4. Describe the camera techniques which caused critics to hail Citizen Kane as an innovative masterpiece.
5. Describe the effectiveness of those elements which make Citizen Kane a dramatic masterpiece.

B. Have the Editorial Committee, mentioned in Long Range Activity-D,-complete its work of evaluating and publishing the best student writing in a class magazine or book.

C. To clinch student understanding of points of view, use this activity:

Find passages from stories that would be suitable for adaptation to chamber theater. Select one story for your group to adapt and finally to perform.

Chamber Theater is a method of dramatizing narrative fiction, putting the emphasis on the point of view. It retains the narrative form and is not an attempt to rewrite the story as drama. It uses the author's narration to create setting, atmosphere, and character motivation. Actors assume the parts of the characters, and one serves as a narrator.

Narrator. The narrator-actor is free to move in keeping with the point of view. He illustrates the relationships between the narrator and the characters and between narrator and audience through his lines and also through his physical position with relation to characters and audience. He may move in close to characters or away from them. He may face the characters or the audience. He may look down on the characters or assume a position on the same level. The movements and positions vary with the point of view. As the narration focuses on a character, the narrator may move closer to that character. If the narration is directed at the audience, the narrator faces the audience. If the point of view is detached, the narrator moves away from the characters. In an exchange of dialogue, the narrator may place himself between the characters involved but at a distance. The narrator is expected to use facial or voice expression to convey any feeling in narrative passages.

Characters. Each actor reads any dialogue of the character he portrays. He also reads any thoughts or paraphrases of thoughts and conversation of his character. Any passages in third person remain in third person. The actors do not attempt to convert these passages to dialogue.

Directing:

Assigning of lines and positioning of the narrator may vary with the director. Therefore, it may be interesting to have various groups present the same story. Perhaps the same group could present the same selection two or three times using a different director each time.

Example:

The following is a brief guide to a presentation from Maurice Walsh's "The Quiet Man." It involves the final scene beginning with Liam O'Grady's presentation of the money to Shawn Kelvin. Groups might choose a shorter selection for a first attempt.

If the actors are seated, Kelvin should sit between Liam and Ellen. Matt Tobin is on Ellen's other side. The narrator might be near Kelvin and facing the audience.

The narrator reads the lines describing Liam's arrival on the scene, "Big Liam was back in two minutes." Liam then reads about himself, "Look Shawneen!..." The line "In his hand was a crumpled bundle of greasy bank notes" might be read by the narrator, however, since this is the narrator's point of view, not Liam's.

The next paragraph, beginning "Shawn did not count it...." is Shawn's until the last two sentences. These and the next sentence, "But there was fuss enough outside." could belong to the narrator who now faces Liam. Then Liam, Shawn, and Tobin read their own comments. The narrator might read the fight passages, beginning "But Liam was a man of iron..." down to "...and his voice of iron challenged them:"

After Liam's fall, Shawn delivers his lines, "I am Shawn Kelvin..." The narrator will be near or facing Kelvin since the point of view is Kelvin's or pro-Kelvin. He now describes Kelvin and actions, "His face was deep-carved stone...." to the passage "...and had in it all the dramatic force of the Celt:"

The remaining dialogue is read by the characters involved. The exception could be the final descriptive passage which the narrator delivers to the audience in the way any man would, "And she went with him, proud as the morning, out of that place. But a woman, she would have the last word." Ellen's and Matt's dialogue ends the presentation.

Evaluating Activities

A. A continuing news story at the time of this writing concerns a biography of Howard R. Hughes, eccentric multimillionaire, who purportedly met secretly with the writer Clifford Irving to supply him with data for the book. The publishing company gave a check for a large sum to Mr. Irving for delivery to Mr. Hughes. Wild speculation resulted when 1), Mr. Hughes denied conferring with anyone about his life story and 2), it was discovered that the check intended for Mr. Hughes was deposited in a Swiss bank by a woman calling herself Helga R. Hughes, but who in reality was Mrs. Clifford Irving. (This story has been stripped of everything except information about the central action and the key characters. Any human interest story, from current periodicals or from a class anthology could be substituted for the Hughes-Irving story.)

Recall with the class the facts of the story, then ask:

1. If you wanted the reader to get the point of view that Mr. Hughes is a much maligned person who has been taken advantage of, how would you go about writing the story?

2. If you wanted the reader to accept the view that Clifford Irving is innocent of any wrong doing, how would you develop your story?

3. If you were a reporter and wanted the reader to draw his own conclusions, how would you write it?

4. If you wanted to develop the story as a drama, how would you go about it?

Ask the students to assume a definite point of view in regard to the story in question and to write it.

B. Assemble at least six short stories which are new to the class. Present a brief oral summary of each story asking students to write down the narrative point of view they think the author would use for each story. Then have each student read a selected story to see what point of view the author actually did use. Ask each student to answer these questions in writing:

1. Name of story?
2. Narrative point of view used by author?
3. What reasons might the author have had for using this point of view?
4. What character (s) would you like to know more about? If the author had chosen a different point of view, would this information be likely to be included? Why?

C. Provide students with excerpts from narratives told from the first person point of view and from the 3rd person point of view. Require them to revise both, changing the narrative point of view and adding or deleting details as needed. Evaluate for:

1. Consistency in point of view
2. Appropriateness of the additions or deletions.

Narrator's Point of View
(A summary for teacher reference)

Dramatized and Direct			
First Person ("I")	Emotionally Involved	Interior Monologue	Narrator talks to self; his thoughts are the entire action.
		Dramatic Monologue	Narrator talks to someone else, but only his side of the conversation is audible.
		Subjective Narration	Narrator now addresses a general audience; however, he is very close to his subject, physically and emotionally.
	Emotionally Detached	Detached Narration Observer-Reporter	Narrator within this category gradually withdraws from his subject physically and emotionally. His function ranges from main character in some narratives to observer in others. This category moves from stories with a somewhat detached "I" as main character, to stories with "I" as minor character, to stories with "I" as observer.
Undramatized and Indirect			
Third Person ("he, she")	Emotionally Involved	Anonymous Narration - Single, Dual, Multiple Characters	Narrator is no longer a dramatized character, although he still selects and arranges the narrative. He does not participate physically in the narrative. He can see into characters' minds and present their emotions. This ability to see ranges from the limits of one character's mind to the minds of multiple characters.
	Emotionally Detached	Anonymous Narration - No Character	Narrator reports and records and no longer presents the "inner life" of the characters. He is an observer who still selects and arranges the details, thus structuring the narrative.

Points of View

Related Language Activities

Identifying language appropriate to the period, person, and episode, Dev. Act. C.

Rewriting in standard English, Dev. Act. C

Identifying the diction which reveals subjectivity or objectivity, Dev. Act F, 4

Identifying the details and diction which reveal the author's purpose or attitude, Dev. Act. P.

Characterizing the language literature written from an anonymous, no-character point of view. Dev. Act. T.

Related Composition Activities

Using camera to show point of view, Long Range Act. A.

Composing a first person narration of personal experience, Dev. Act. A

Writing an original dramatic monologue, Dev. Act. B.

Composing a monologue to accompany filmed pantomime, Dev. Act. E, 4

Narrating interior monologue from emotional and chronological distance, Dev. Act. F, 1, 2, 3.

Rewriting a story from another point of view to discover the "truth", Dev. Act. F. 4

Narrating a remembered experience from the third person viewpoint, Dev. Act. J.

Retelling a friend's third person narrative in the first person, Dev. Act. J.

Completing stories or composing original stories, Dev. Act. O.

Composing a summary of a profile, Dev. Act. P.

Composing a profile summary which presents an opposite point of view, Dev. Act. P.

Composing orally a selected character's first person point of view re the bombing of Hiroshima, Dev. Act. Q

Composing a personal point of view re Hiroshima, Dev. Act. Q.

Composing a "fine arts" presentation of a personal point of view, Dev. Act. 2.

Composing a play from a story to experience how playwright reveals point of view, Dev. Act. R.

Narrating orally an incident from a drama, Dev. Act. R.

Narrating a personal experience from an anonymous, no-character point of view. Dev. Act. T.

Composing a story based on the facts of a current event in the news, from a selected point of view, Eval. Act. A

Changing the point of view in a story, Eval. Act. C.

Related Critical Reading Activities

Identifying photographer's purpose and point of view, Initiatory Act. A.

Identifying different points of view regarding the same thing, Initiatory Act. B.

Identifying camera point of view in television shows, L. R. Act. C.

Selecting for publication the best of student writing, L. R. Act. C.

Differentiating between interior monologues and dramatic monologues, L. R. Act. D.

Identifying the purposes for which monologues are used in non-print media, Dev. Act E.

Naming the uses of interior monologues, Dev. Act. E. 5

Identifying clues to subjectivity and to objectivity, Dev. Act. G., Dev. Act. H, Dev. Act, I.

Comparing remembered details re personal experience with third person version and first person version of same event, Dev. Act. J.

Identifying the things the third person narrator does to evoke a particular emotional response to reveal thoughts of a character, to reveal his own viewpoint, Dev. Act. K, Dev. Act. Q

Identifying clues to shift from third person narrator to first person narrator, Dev. Act. L.

Identifying the author's view of his role, Dev. Act. M, Dev. Act. N.

Identifying techniques by which the author enables the reader to get several viewpoints regarding the same thing, Dev. Act. N, including his own point of view, Dev. Act. Q.

Identifying the author's attitude and purpose, Dev. Act. P.

Identifying ways in which the author's purpose influences selection; modification, and order of facts used. Dev. Act. O. Dev. Act. Q.

Identifying reasons for shifting point of view. Dev. Act. Q.

Identifying relationship between the theme and the viewpoints expressed in a book. Dev. Act. Q.

Identifying characteristics common to anonymous, no-character narration, Dev. Act. T.

Identifying personal and narrative points of view in a major movie, Syn. Act. A.

Interpreting point of view through Chamber Theatre, Syn. Act. C.

Selecting a point of view appropriate to story summary, Evaluation Act. B.

Major Instructional Materials

Print

Student selected novels
Loban, et al, Adventures in Appreciation
Chase, et al, Values in Literature
Pooley, et al, Perspectives
Rebels and Regulars
Jennings, et al, Stories
Trout, Unknown Worlds
I've got a name
Studies in Non-fiction

Baum, Non-fiction II
Hershey, Hiroshima
Tanner, English 10
Altick, Preface to Critical Reading

The Bible

Mankiewicz and Welles, The Citizen Kane Book
Moffett, A Student-Centered Language Arts Curriculum, K-13

Non-Print

Picture collections
Movie - Citizen Kane, Central Film Library. Available on schedule prepared by Central Office
Movie - Eye of the Beholder, CFL.
Recording - A Telephone Call
Filmstrip - Come to Your Senses.

GRADE TEN

MINI UNIT: THE LANGUAGE OF ADVERTISING

SCOPE OF THE UNIT

Students have an opportunity in this unit to discover how the advertising industry uses language to sell products. All of the classroom activities help students understand the multi-media, multi-sensory approach to winning the consumer, but the emphasis is always on the role of language in advertising. Class time is spent partly in analysis of advertising in print, radio, and television, and partly in the development of original advertising campaigns for specific products. In this way, students learn the complex ways in which visual, aural, and verbal elements are combined to evoke the desired psychological responses. The unit culminates with the evaluation of the students' original advertisements.

The success of the unit depends largely on the use of advertisements which are current at the time of instruction. The collection of advertisements which illustrate specific techniques and the preparation of the necessary tapes and transparencies is a time consuming activity and should be done before the unit is started. Further, we recommend that this preparation and the annual updating of materials be a departmental project. Another approach to the collection of the needed materials would be to involve certain "student-helpers" who can be assigned the collection of specific materials as a special project earlier in the year.

RECOMMENDED TIME ALLOTMENT: 2 weeks

UNIT OBJECTIVES

The numbers indicate the teacher's instructional goals. The letters indicate the student behaviors which attend achievement of the instructional goals.

1. To help students distinguish between the explicit "sell" and the implied message.

Given this situation, context, or stimuli	The student should
a. Advertisements to view	Be able to identify the customer to whom the ad is directed.
b. Many advertisements to examine	Be able to state the image of the buyer that the advertiser wants us to get.
c. Advertisements to study	Be able to name several implied needs and desires of the customer.
d. Printed advertisements	Be able to name the bare facts after everything else is stripped away.
e. Television commercials	Be able to identify symbols of "the good life".

2. To help students recognize the varied ways language is used to persuade the customer.

a. Radio commercials	Be able to name several effective uses of language.
b. A collection of printed commercials	Be able to list specific uses of language: connotations, puns, empty phrases, etc.
c. A collection of printed advertisements	Be able to cite all examples of borrowed prestige.
d. Advertisements using analogies	Be able to differentiate between valid and illogical analogies.
e. Television commercials	Be able to identify specific examples of effective uses of language.

3. To help students recognize the relationship between the verbal and the visual elements in advertising.

a. Radio commercials	Be able to explain how his own fantasizing supplies the image.
b. Printed advertisements	Be able to explain the contribution the picture makes to the total sales pitch.
c. Television commercials	Be able to explain how the visual elements reduce the need for language.

4. To further develop student ability to consciously manipulate language for a specific purpose.

An opportunity to create an advertisement in any media	Be able to adjust his language to the requirements of the medium and the audience.

INITIATORY ACTIVITIES

A. To develop awareness of the all-pervading nature of advertising, involve the students in -

1. Identifying quickly their favorite advertisements in any media - television, radio, billboard, or periodical. As each favorite is named, have the student explain the special appeal that advertisement has for him. Is it the humor? the situation? the sounds? the camera work? or what? Do you like the ad as an end in itself - or do you actually like the product?

2. Identifying the "signature" music which always accompanies advertisements for certain products.

3. Naming the slogans associated with products listed or pictured.

4. Naming the specific product associated with slogans, portions of which are given, e.g.,

it tastes good like a ...	Winston
a piece of the rock...	Prudential
you can be sure with...	Westinghouse
you've come a long way...	Virginia Slims
the tooth toughener	Colgate with MFP
things go better with	Coca Cola
the uncola	7 Up
has a better idea	Ford
when you're having more than one	Schaefer
with TCP	Shell
make your pictures count	Kodak
ready when you are	Delta

Discuss - in relation to the full activity: Why do we remember these ads? Explain fully.

LONG RANGE ACTIVITIES

A. The major activity of this unit is the development of an all-media advertising campaign for a specific product. Each student may develop his own advertising campaign, or pairs of students may work together, or small groups of five or less may develop their group advertising "package". Some may wish to develop theirs as a "top secret" promotional campaign. The final activity of the unit is the evaluation of the various original ad campaigns.

Begin by having students select or invent a product. Articles assembled by the teacher, e.g., a bottle of pain-killing pills, a toothbrush, etc., may be chosen or assigned. Or everyone may work on an ad campaign for the same product. The fun approach, however, is likely to involve student invention of original or new products. If the products used contribute to personal hygiene or grooming, the students will encounter few problems directing the sales campaigns toward specific consumers. Suggest that students develop their sales promotion campaigns in this sequence:

1. Select or invent a product and create a name for it.

2. Design a logos or trademark for the product.

3. Identify the groups of consumers for which this product is planned.

4. Determine the psychological (popularity, success, etc.) and/or physiological (health, cleanliness, etc.) needs that this product can satisfy for the consumer.

5. Develop each aspect of sales promotion:

   a. a magazine or newspaper advertisement
   b. a radio commercial - either taped, "live", or scripted
   c. a television commercial - either taped, "live", or scripted
   d. a billboard ad.

When every individual in the group is highly motivated, the teacher may expect the sharing of work and the interacting that go on naturally to stimulate maximum learning. However, if - in certain groups - this is not true, the teacher may find it necessary to help the students subdivide their work and to assign responsibility to individuals.

B. The more advertisements the students examine, the more valid their generalizations about advertising and about the role of language in advertising are likely to be. Therefore, a continuing activity for every student should be the collection and classification of advertisements. The collection may be wide-ranging or focused, depending on the students' wishes. Some possibilities:

1. Ads for gasoline, or men's toiletries, or cigarettes, etc.

2. Real estate ads, or car ads.

3. Billboard ads. These should be photographed.

4. Ads directed at children, or young men, or the geriatric set.

5. Ads appealing to the consumer's desire to move upward socially, financially, professionally, or ads appealing to consumer's need for security.

6. Television ads. These should be video-taped.

7. Radio ads. These should be taped.

8. Ads employing musical jingles. Tape.

9. Ads which understate.

10. Etc.

Each student should be asked to classify his advertisements in some way that seems logical to him and, if possible, to attempt to make generalizations about his collection in terms of:

1. The intended consumer

2. The advertising techniques

3. The role of language

4. The effectiveness of the ads

C. Suggest that students visit a local supermarket or car showroom to assess the role of language in the merchandising there, specifically: What does the language used -- the names of products and the language on signs -- tell you about newer, favored, and current approaches to selling? Among the answers that the students may discover in the supermarket are:

1. The housewife is viewed as being interested in economizing.

2. The housewife is viewed as being interested in providing a well-balanced, nutritional meal.

3. Some names are puns, e.g., Duz, Lestoil.

4. Some names convey favorable connotations, e.g., Lively Limes, Soft and Creamy, Swansdown.

DEVELOPMENTAL ACTIVITIES

Note: The activities outlined here provide for a gradual build-up in pupil understanding. The suggested questions in many of the activities should be considered exploratory; use them to provoke thought and speech leading to eventual discovery and generalization.

A. First, we would like for the students to understand that every advertisement is planned with a specific group of customers in mind and that the "sales pitch" is directed towards that group. For this purpose, a large collection of advertisements, perhaps 20 to 30, including a diversity of products and appeals should be used, e.g., cars, medicine, entertainment, travel, toiletries, real estate, records and books, beverages, banks, and clothing. Each ad should be large enough to see easily or should be enlarged by means of an opaque projector or an overhead projector. As each is shown, discuss:

1. Who is the intended customer?

2. What is the image of the customer as implied by the advertiser? Why is this image a flattering one?

3. What are the implied needs and desires of this customer? (social acceptance, upward mobility, security, etc.)

4. How is this product supposed to help the customer?

Conclude this activity by giving students a list of products, e.g., a diet beverage, mutual funds, automobile tires, hair rinse, a deodorant, etc., and asking them to name for each product 1) possible customers and, 2) the special need that product should serve.

B. A tape recording of a number and variety of radio commercials is needed for this activity. As the tape is played, have students listen, with their eyes closed, to identify the various techniques used.

1. Discuss:

   a. What would you expect to see if this ad appeared on television?
   b. What sound effects compensate for the missing visual elements?
   c. What part did your imagination play in the transmission of the sales pitch? (The listener - usually - fantasizes willingly.)
   d. What techniques were used in these radio commercials? (repetition, a story type event, dialect, jingle, music, etc.)
   e. Who is the customer? What is implied about him? Which of his needs are to be served? (For reinforcement, if necessary.)

2. The students should now devise their radio commercials for Long Range Activity A. This should include writing a script, preparing sound effects, and taping - all for presentation and evaluation later. With some classes, however, it might be helpful if the teacher and students worked together to improve the quality of the scripts now.

C. Next, the class is to look at printed advertisements as they appear in newspapers, magazines, and billboards. The teacher's collection of ads, selected to demonstrate specific uses of language, is indispensable; this collection, however, should be supplemented by ads the students have been collecting for Long Range Activity B. Emphases for class and small group discussion are suggested here. At least one lesson should be devoted to part 1, perhaps two lessons to part 2, etc. (Some material on advertising is available in Tanner, English 10; this material, however, is general and limited.)

1. Over-all impression?

   a. Size? Color? Impact? Balance between print and picture?
   b. How does the picture substitute for language?
   c. Explicit message? Implicit message?
   d. Stripped, what are the facts?
   e. What additional information would a knowledgeable customer want?

2. The language? Develop lists for each.

   a. What words and phrases obviously are used because they convey favorable connotations?
   b. What phrases or ideas seem to be especially popular?
   c. What puns are used?
   d. What terms seem to be taboo? (fat, poor, odor, etc.)
   e. What pronouns are used most often? How could they be classified? (personal)
   f. What tag-on fragments are used? (See Tanner, English 10, pp. 187-188.)
   g. What examples of compression can you find? (Slogans, etc.)
   h. Which ads carefully use the language of the intended consumer? What is the logic behind this?

3. Borrowed prestige?

a. What ads borrow the prestige of science to sell products? (toothpaste, drugs, cosmetics, etc.)

   (1) What "scientific" terms, demonstrations, and diagrams are used?
   (2) Which are meaningless?
   (3) Where did they originate?

b. What ads borrow prestige from famous people?

   (1) What expertise does each person have in regards to that product?
   (2) What benefits accrue to you because "he" recommended the product?

c. What ads borrow prestige by alluding to something else?

   (1) Which are allusions to mythology?
   (2) Which are Biblical allusions?
   (3) Which allude to historical personages?

d. How valid or justified do you consider this practice of transferring prestige from someone or something important in our culture to a product being advertised for sale?

4. Illogical transfers or analogies?

   a. What examples of illogical transfers or analogies can you find among your collected advertisements? (A typical example is the telephone ad which boasts that its linesmen went to the aid of a woman who had car trouble.)

   If there are good reasons for developing fuller understanding of valid analogies and false analogies, the following materials may be used:

   Postman, Language and Reality, pp. 174-185; 294-296
   Attick, Preface to Critical Reading, 5th Ed., p. 330

5. Have students develop original advertisements for the products selected for Long Range Activity A. The most effective way to guarantee that students understand the significance of language in advertising would be to require them to devise two advertisements for the same product; each ad should use different appeals and different language directed at different customers.

D. For the examination of television commercials, you will need a television set in the classroom, a small collection of 16 mm copies of professionally made television commercials, or video-tapes of television commercials.

   1. As the television commercials are viewed, discuss:

      a. Was the "message" of the commercial conveyed through a narrative or through the juxtaposition of related images?
      b. Was the "message" or "sell" primarily visual or verbal? How did the visual part affect the amount of language needed?

c. How is the language like or unlike that in printed advertisements? Cite examples.
d. What elements, if any, in the television commercial could be considered subliminal advertising?
e. What did the camera's movement and the sound contribute to the message?
f. What is "the good life" as indicated by television commercials?
g. What cultural symbols in the television commercial reflect prevailing standards of economic and social success?
h. Is the television commercial in harmony with the show it accompanies?

2. The student-made television commercials for Long Range Activity B will be, in most cases, of necessity, dramatic productions or "live" commercials. If, however, students have access to home movie equipment, they should be encouraged to use it. They should be warned that lip synchronization is almost impossible without professional, sound-on-film equipment, but sounds can be put on tape to accompany the movie, if desired.

   In the production of the "television commercials", students should devise a distressing situation which is relieved by the application or use of the product being advertised. Particular attention should be given to selecting a situation, action, and language which may be considered appropriate to the potential buyer.

SYNTHESIZING AND EVALUATING ACTIVITIES

A. The major activity is the presentation and evaluation of students' original advertising campaigns. Before they are presented, each class - guided by the teacher - should list its evaluative criteria for each aspect of the campaign, print, radio, and television, and agree on a rating scale for each criterion. Dittoed copies of the evaluative criteria in chart form can be used as each group presents its advertisements.

B. Additional Suggestions

   1. Consider what role language plays in the failure of some promotional campaigns, e.g., the Baltimore Symphony Orchestra fund drive, the United Fund.

   2. Discuss why television is now favored in the "merchandising" of a presidential candidate.

   3. View a multi-media political campaign and identify the language "tricks".

   4. Draw up a list of "Suggestions for the Smart Customer".

   5. Invite a sales promotion person from a department store to talk about advertising - money costs, effects on sales, tax deductions, etc.

RELATED LANGUAGE ACTIVITIES

Commenting on the effectiveness of the language in student collected ads, Long Range Activity B.

Surveying currently favored uses of language, Long Range Activity C.

Identifying various usages of language in printed ads, Developmental Activity C. 2.

Comparing the language of television commercials with the language of printed advertisements, Developmental Activity D. 1.

RELATED COMPOSITION ACTIVITIES

Composing a radio commercial, Developmental Activity B.

Composing an original ad for use in a periodical, Developmental Activity C. 5.

Composing an original television commercial and acting it or filming it, Developmental Activity D. 2.

RELATED CRITICAL READING ACTIVITIES

Classifying collected advertisements and making generalizations about them, Long Range Activity B.

Identifying the major techniques of radio commercials, Developmental Activity B.

Identifying the explicit and the implicit message in commercials, Developmental Activity C. 1., Developmental Activity D. 1.

Identifying various kinds of "borrowed prestige" in ads, Developmental Activity C. 3.

Differentiating between valid and illogical analogies in ads, Developmental Activity C. 4.

Evaluating student-produced ads in all media, Synthesizing and Evaluating Activity A.

MAJOR INSTRUCTIONAL MATERIALS

Print

Advertisements in periodicals

Postman, Language and Reality, Teacher reference
Attick, Preface to Critical Reading, Teacher reference

Non-Print

Advertisements on radio and television

GRADE TEN

FANTASY

SCOPE OF THE UNIT

Introductory Note to the Teacher

"It's fantastic!" is a phrase widely and loosely used -- often indicating only that the idea is new or surprising to the speaker. On the other hand, one encounters in literature much that is true fantasy.

In this unit, the student is given an opportunity to read and enjoy a wide range of literature, some wholly fantastic, some employing an element or two of fantasy. In the course of their reading, students will come to realize that many things that they have read in the past are literary fantasy; among these are fairy tales, fables, elements of some legends, horror stories, science fiction, mystery stories, etc.; and that fantasy appears with beneficent effect in all genre and all media.

The aim of this unit is not to categorize types and frequencies of fantasy. Rather it is to foster an appreciation of the powers of the imagination in creating pleasant, frightening, or informative illusions, and to recognize that the serious use of fantasy in all kinds of literature contributes to the satisfactions and insights experienced by the reader.

The student is not expected to derive broad nor simplistic generalizations about fantasy - nor to become an instant expert on the use of fantasy; instead, the emphasis is on experiencing the uniqueness of the individual fantasy - on discovering how a specific fantasy grew out of a chosen reality. In the course of reading many fantasies, the student may come to sense that some fantasies allow the reader to escape, some fantasies add another dimension to the world of reality, other fantasies reveal our fears, or gratify our wishes, and that still other fantasies represent an author's search for deeper meaning -- or his way of making a social comment. The realization of these understandings is far more important than the verbalization of that understanding.

Everybody enjoys fantasy -- but not necessarily the same fantasies. After a limited number of class experiences with fantasy each student should be encouraged to pursue the kind of literary fantasy which appeals most strongly to him. During this stage of the unit, the teacher's role is largely to subtly broaden each student's experience with fantasy; small group and panel discussion, as well as movies, should be effective for this purpose. The teacher's next responsibility, then, is to guide students, individually or in groups, to seek the deeper meanings and the attendant satisfactions.

Student writing in this unit should encourage students to fantasize from a base of reality. Most writing should be unstructured -- notations, short passages -- giving verbal form to mental images, to visionary fancies, of grotesque or bizarre things, events, and moods. These notations, added to periodically in response to their reading, should form, towards the end of the unit, the raw material from which an idea could be selected and developed into a fantasy, in whatever genre the student chooses, with some continuity, possibly in the form of a short story.

The unit contains only two key suggestions for fantasizing in writing. The first is in Developmental Activity E when students are asked to fantasize a solution to a problem to which no real solution seems possible. The second occurs in relation to the individual reading projects; each student is asked to add a chapter to the book he has read fantasizing about an event, a character, a creature.

TIME ALLOTMENT: 3-4 weeks

UNIT OBJECTIVES

The numbered objectives are instructional goals, of concern to the teacher in long range planning. The lettered objectives indicate the desired student behaviors.

1. To foster enjoyment of fantasy.

Given this stimulus or context	The student should
a. Successive encounters with fantasy in any media or genre	Increasingly demonstrate by his responses that he enjoys the experience.
b. An opportunity to fantasize within a specific framework	Be able to verbalize elements of his private fantasy.
c. Reading or viewing of a fantasy	Be able to create his own version or addition to the fantasy.

2. To develop skill in identifying the purposes for which fantasy is used.

a. A modern fable	Be able to state the implied comment on human nature.
b. Fantasies to read or view	Be able to identify the author's or artist's purpose in each.

3. To promote appreciation of fantasy as a serious art form.

a. An opportunity to read or view a fantasy	Be able to identify the elements of sound, color, idea, action, etc., which suggest the fantasy
b. Exposure to fantasy in any form	Be able to discriminate between reality and fantasy.
c. A traditional fable	Be able to redevelop it as a modern fable.
d. Notations regarding his own mental images of bizarre things and events	Be able to create a fantasy with some continuity, possibly a short story.

INITIATORY ACTIVITIES

A. One emphasis in a study of fantasy should be the development of the students' desire and ability to fantasize and to create. On the first day of this unit, the teacher should be prepared to capitalize on the students' inherent interest in fantasy and to give it a wider dimension. One method which could be used to do this is the interview. The teacher should be prepared with various objects and interview ideas in order to conduct "zany" interviews with the class. After the teacher has initiated the interview, he should appoint students to be the interviewers and to use their own ideas.

The activity could begin with the teacher walking into the room holding an egg. She should introduce the egg to one student as the governor of Maryland, the principal of the school or whoever she feels the class would find amusing. When the student comments, the teacher should prolong the interview by asking the student such questions as "What do you think about our new governor?" etc.

After the interview, the teacher can initiate others before relinquishing the entire interview to the students, who may use some of the teacher's ideas but who should be encouraged to use their own ideas also.

Interview Ideas:

1. Interviewer: "What do you think of this yacht we are on?"
2. Interviewer: "I saw you talking with the stars of ______(use a popular TV show) What kind of people are they?"
3. Interviewer: "How does it feel to be a ghost?"
4. Interviewer: "Describe your people to us."

These opening questions are only to initiate the interview, which should continue with other questions by the interviewer, and other students can be included in the interview.

After the interviews, conduct an informal discussion to discover the fantasies which the students read, see and hear about on their own. Whenever the discussion reveals a fantasy which is of general interest, write the title on the board and ask:

1. What about it is interesting?
2. Would people of all ages enjoy it? Why or why not?
3. What about it is fantastic? Real?
4. How believable is it? Could it ever happen?

Conclude the discussion by asking students to bring in fantastic pictures or titles of fantastic readings, or movies. (See Long Range Activity C)

B. Play the record "A Night on Bald Mountain" by Moussorgsky or the record "Firebird" by Stravinsky. (Do not tell students the name of the record until after they talk about it.)

1. In a discussion ask the following questions:

    a. What are the images that came to your mind as you listened to the record?
    b. What colors were suggested to you?
    c. If you were asked to draw a picture, what might you draw?

2. Show the students a fantastic work of art. See suggestions given in Individual Projects, p. 11.

    a. Are both media successful in portraying "the fantastic"?
    b. Which medium would you prefer to use in portraying fantastic ideas? For what reasons?
    c. What other forms could be used to show fantasy?

3. At this time, show the class the film A Night on Bald Mountain in order to show them how one artist has chosen to portray a fantasy. Also point out that this film is based on the musical fantasy which they heard earlier. (note: If this film is not available show any film which incorporates fantastic elements.) See film list in Developmental Activity H.

C. To expand class perceptions regarding fantasies, assemble a collection of advertisements, and comic strips which include fantasy. Divide students into groups and give each group a different item to discuss. Groups should discuss the following and then share their observations with the class:

1. Where does the reality stop and the fantasy begin? Which dominates?

2. What is the purpose of the fantasy? of the reality?

3. Are both the real elements and the fantastic elements necessary in order to achieve the purpose?

4. Name other ads or comic strips which employ a combination of fantasy and reality. Include ads or cartoons on TV.

5. Name an ad or cartoon from TV which contains only real elements and add fantastic elements to it. What differences did your additions make?

Conclude by encouraging the students to create original "fantastic" ads or comic strips.

LONG RANGE READING AND PROJECTS

A. Introduce this activity about one week after start of unit. To learn which programs incorporate fantasy, and why, have students record TV programs using fantasy which they observe over a 2-3 week period. Some suggested programs are the following: Night Gallery, I Dream of Jeannie, Wild Wild West, Story Theatre, Street People, Primus, Nanny and the Professor, and there are many others. Ask students to record in relation to each show the elements of fantasy and how they helped (or hurt) the show.
Note to Teacher: The value of this activity is that it creates an awareness which indirectly helps achieve a number of the objectives of the unit.
Use the record as suggested in the Synthesizing Activities.

B. Have students bring to class magazines articles, books or other materials which deal with the fantastic so that these can be shared with the class. Perhaps a section of the room could be designated as a place for these materials to be kept in order that students might read them at their leisure.

Have students once or twice a week share their reactions to the assembled materials on a voluntary basis in small groups or with the entire class. Ask students to take notes on the main points made in discussion. Use their reactions and the class discussion to evaluate the rise in awareness and perception among the class.

C. Set aside a bulletin board for use during this unit. One week before the unit is begun, put one picture and the title on the board which you feel is fantastic and which stimulates the imagination. Comment on your picture only if you are asked. Following Initiatory Activity A, invite students to contribute a fantastic picture of their choice to the bulletin board. In addition to pictures they may wish to add titles of fantastic books or movies. From time to time during the unit, you may want to ask a student who has contributed an exceptionally unusual picture or title to the collection to say a few words about it, however this is not a must. Let the board serve as its own stimulus for the unit.

DEVELOPMENTAL ACTIVITIES

A. One particular form which incorporates fantasy is the fable. Have the students read "The Little Girl and the Wolf" by James Thurber from Conflict to see how a modern fable uses fantasy to comment on human nature. Discuss:

1. What is the original version of this story?
2. What parts of this story are realistic? What parts make use of fantasy?
3. This version of the story has a different tone from the original. What sentence first gives you a hint of the different tone? (Second sentence - irony)
4. How does the comparison in the next to the last sentence add to the ironic tone of the story?
5. The moral adds the final ironic touch. What comment about human nature does the moral make?
6. Why is the use of fantasy a good way to make a comment on human nature?

Other fables which comment on human nature and could also be used for discussion include:

"What Happened to Charles" by James Thurber, p. 274, Adventures in Appreciation, (Laureate only)

"The Stupid Monkey" anonymous, p. 273, Adventures in Appreciation, (Laureate only)

"Fable" by Ralph Waldo Emerson, p. 395, Adventures in Poetry.

B. Have students examine "The Last Flower" pictures in Conflict while one student reads the accompanying narrative. Before discussion allow each student to write the moral which he thinks would fit the final blank panel of the picture parable. Ask several volunteers to write the moral they identified on the chalkboard, and use the following for discussion:

1. Why do you think the author chose "World War XII" to mark "the collapse of civilization"?

2. What are the animals you most often read about as being the scavengers of decay?
   Why do you think rabbits were chosen to be the scavengers of the last civilization?

3. The decline of civilization in this parable proceeds from the material (cities) to the spiritual (love). Explain whether or not you feel the decline of most civilizations proceeds from the material to the spiritual.

4. Why did the author chose the sequence of "troubadors", "jugglers", "tailors", "cobblers", "painters", "poets", "sculptors", "wheelwrights", and "soldiers" as the occupations between the emergence of song and the reentry of war?

5. Do the last three panels of the parable indicate hope or despair for mankind? Why?

6. Examine the morals on the chalkboard: What hints do they contain as to the course of action mankind might follow to avoid destruction?

7. What elements of this parable make it suitable for appreciation by children? teenagers? women? men?

Encourage students to create similar picture parables.

C. Have students do one of the creative writing activities below as a follow-up to the fable activities:

1. Have students bring old fables such as "The Tortoise and the Hare", "The Fox and the Grapes", "A Wolf in Sheep's Clothing" to class. In small groups have students tell their old fables and choose one fable which the group should redevelop as a modern fable that comments on human nature. Record notes only; it is not necessary to write entire story. These fables should be shared with the class.

2. Students should take a moral from an Aesop's fable and illustrate it with pictures or drawings and their own narrative. In a class presentation the students should read the original fable and then present their version of it.

D. Students will enjoy reading fantasies of various kinds and will find their readings rewarding as they realize that fantasy is an expansion of reality and as they infer the various purposes of the authors. Have students read widely among the following selections:

Short Stories

"All Summer in a Day" by Ray Bradbury, p. 261, Values in Literature
"Journey By Earthlight" by Clark, p. 209, Values in Literature
"The Birds" by DuMaurier, p. 31, Unknown Worlds
"Plague Burial" by Jerzy Kosinski, p. 99, Unknown Worlds
"How the Three Young Men Found Death" by Geoffrey Chaucer, p.73, Unknown Worlds
"The Monkey's Paw" by W. W. Jacobs, p. 1, Unknown Worlds
"August Heat" by William Fryer-Harvey, p. 82, Unknown Worlds
"The Monsters Are Due on Maple Street" by Rod Serling, p. 112, Unknown Worlds
"The Long Rain" by Ray Bradbury, p. 86, Conflict
"To Live With a Legend" by Monica Charles, p. 178, Something Else
"People of the Third Planet" by Dale Crail, p. 21, Something Else
"The Public Hating" by Steve Allen, p. 94, Something Else
"The Spaceman from Adnaxas" by Henry Gregor Felsen, p. 184, Something Else

Poems

"Ride A Wild Horse", by Hannah Kahn, p. 153, Unknown Worlds
"Southbound on the Freeway' by May Swenson, p. 138, Unknown Worlds
"The Raven" by Edgar Allen Poe, p. 298, Values in Literature
"Fear" by Hart Crane, p. 405, Adventures in Appreciation (Laureate Ed.)
"The City in the Sea" by Poe, p. 402, Adventures in Poetry

Nonfiction

"The Terrors of Fog" by Hammond Innes, p. 411, Values in Literature
"The Night the Ghost Got In", by James Thurber, p. 379, Values in Literature

At various intervals during their reading, small groups of students should discuss the following in connection with specific selections:

1. What did the fantasy deal with?

2. From what reality was the fantasy created?

3. What was the author's purpose? (to make a social comment, to thrill, to horrify, to please, etc.)

4. What about the fantasy contributed the most of your enjoyment?

E. Sometimes people fantasize as a way of surmounting difficulties when no "practical" way can be found. Both "The Jug of Silver," by Truman Capote in Values in Literature and "The Rocking Horse Winner," by D. H. Lawrence in Stories tell about small boys who, overwhelmed by the financial needs of their families, develop uncanny ability to use commonplace objects for fantastic ends. After book stories have been read, have students in small groups compare both stories using these questions identifying their own points of comparison.

1. What similar ability do both boys have?

2. In what ways were both boys unselfish?

3. How are the family lives of both boys similar?

4. What unusual events other than the boys' behavior occur in both stories?

5. Why is the Christmas season mentioned in both stories?

6. In what way is madness suggested in both stories?

7. Is there a logical explanation for the boys' ability to pick winners? Why did they develop their ability? How do you account for it?

Explore with students problems about which they are currently concerned. These might be personal, family, or societal problems, e.g., pollution, disease, or war. Suggest that each student fantasize a solution to the problem -- applying to that problem his own newly discovered ability to make fantastic use of some ordinary object.

F. Show and discuss briefly a film showing the use of a commonplace object for fantastic ends, e.g., "Jet Car", (C, 3 minutes, 1785, Baltimore County Film Catalog.) Use this to introduce filmed fantasy. Show any of the films listed here and then involve students in one or more of the Suggested Activities for Films.

Clown C 15 min. 5431
Cosmic Zoom C 8 min. 1772
Energy C 12 min. 5416
The Fence C 7 min. 1765
Homo Homini C 11 min. 5476
Illusions B 15 min. 5416
La Jetee B/W 29 min. 5497
A Little Fable C 4 min. 1781
Magic Machines C 14 min. 5432
The Moebuis Flip C 28 min. 5498
Night on Bald Mountain B 8 min. 1791
Psychedelic Wet #1 C 8 min. 1764
Rainshower C 141/2 min. 5451
Rhinoceros C 11 min. 5469

Suggested Activities for Films:

1. Show a film without the sound tract. Have small groups fantasize about possible sound tracts which could be used such as a popular record or a combination of popular records that could be used to develop the fantasy suggested in the picture portion of the film, and then have each group develop a sound tract for the film. Have groups present their sound tracts to the class who must imagine the film and sound together. Then the class should choose the sound tract which they consider most appropriate. The film should then be shown with the original tract and the class should explain how it and their own relate to the filmmaker's fantasy.

2. Show the students the last half of a short film and ask them in groups or as a class to discuss what could have happened in the beginning of the film. Then show the entire film. Have no discussion here: instead quickly show the first portion of a different

short film and ask each student to create an ending for the film. The next day have students share their ideas in small groups. Each group should ask two or three members to share their ideas with the class. After the sharing, show the films and conduct a discussion of the similarities of students' ideas to the filmmakers' ideas, and of the ideas which could have been used successfully in these films.

3. Barrage the students with numerous films from the list. Include films which are only colors and sounds, some which are animated, and some which show people and their actions. Ask students to move into small groups in order to discuss their ideas for making a fantastic film. They should decide on the subject, the method (animation, colors, still shots, or people and actions), sound and then work out what each shot of the film would be.

   If possible, these films should be made and presented to the class. If this is not possible, perhaps the groups could present their ideas to the class on a story board.

I. Reading Projects

A. Introduction

Following class reading and discussion of fantasy of various types, in various genre, and in various media, discuss individual reading projects, each based on a novel or a major work in non-print media with the class. Much of the work in relation to the projects should be done in class. If a work in non-print media is chosen, e.g., a movie, a painting, a musical selection, or a sculpture, special arrangements may be needed to enable the student to become familiar with his selection.

Encourage students to select one or more of the projects suggested. Selection of a project carries with it a commitment:

1. To read or otherwise become familiar with the selection.
2. To respond in a creative way to the selection, e.g., to paint one's own fantasy, to add a chapter narrating an event involving a creature or character of your imagination, etc.
3. To share one's experience, in large of small group situations, in a way calculated to stimulate the imaginations of one's audience.

Students should have the freedom to reject a selection if they find it distasteful for any reason; a second selection may be made from the other individual reading projects available. The teacher is urged to think of the projects outlined here as prototype projects and to develop similar projects on selections which the teacher knows appeal to his students. Furthermore, each teacher will find it worthwhile to expand and to revise the short annotated list given below in response to new "finds" and to changing student interests. One good use of the annotated list would be to allow individual students, under close teacher guidance, to develop their own reading projects, and to carry them out, using the "commitments" listed above as standards to insure careful reading and enlightened response to the selection.

The synthesis and evaluation of this unit occurs naturally when experiences and projects are shared at the conclusion of the projects. Nevertheless, additional suggestions for synthesizing and evaluating are included.

B. Fantasy in Non-Print Media

1. Fantasies in music

Firebird Suite - Stravinsky
Images for Orchestra - Debussy
Don Quixote - Richard Strauss
Lieutenant Kije Suite - Prokofiev
Peer Gynt Suite No. 1 - Grief
Prometheus Overture - Beethoven
Leaves from The Tale of Pinocchio - Bernard Rogers
Scheherazade - Rimsky-Korsakov

2. Fantasies in scultpure

Henry Noon
Alexander Calder
Noguchi
Pre-historic sculptures
The decorative details of Gothic architecture

3. Fantasies in paintings - Selected works of -

Marcel DuChamp
Picasso
Chagall
Paul Klee
Dali
Ben Shan
Robert Rauschenberg
Edward Hicks
Goya
Kandinsky
Paintings representing Creation

Paintings done in Middle Ages, e.g. Temptations of St. Anthony, by Martin Schongauer, 1445-1491

C. Annotated Reading List

Alice in Wonderland - Lewis Carroll

Alice encounters many fantastic creatures as she is drawn down a rabbit hole and into many strange adventures in Wonderland. She wanders about this new land trying to make sense out of all the nonsense. Creatures confuse and frustrate her, but she finally gains control.

The Pushcart War - Jean Merrill

The Pushcart War is a satiric comment on man's foibles which is set in the traffic - choked days of 1976 when aggressive truck drivers dominate the streets of New York City. All that stands in the way is a land of pushcart peddlers who are determined to wage war on the trucks and free the city. Maxie Hammerman, the Pushcart King, plans the war strategy for the peddlers. The war plan goes into effect and the two forces valiantly oppose each other. Victory vascillates between the two enemies until peace is finally made.

Portrait of Jennie - Robert Nathan

A not so successful artist meets a child, Jennie Appleton, playing in the park. She is a somewhat mysterious child and talks as though she is living in the past. After a later meeting, the artist paints her portrait which begins to establish his success. On each successive meeting with Jennie, she is mysteriously older.

Dr. Jekyll and Mr. Hyde - Robert L. Stevenson

See the individual reading project concerning this novel.

The Hobbit - J. R. R. Tolkien (or any of the novels in the Fellowship of the Ring Series)

See the individual reading project concerning this novel.

The Little Prince - Antoine de Saint Exupery

See the individual reading project concerning this novel.

The King of the Golden River - John Rusken

This is a tale of three brothers, Schwarty, Hans, and Gluck, and their involvement with the magical King of the Golden River. Excellent descriptive passages and delightful creatures combine to make this an exciting and beautiful story which is designed to show the struggle between kindness and selfishness.

The Door Into Summer - Robert Heinlein

A science fiction story about Daniel Boone Davis who discovers that his fiancee and partner have swindled him. He then is shanghaied into "cold storage". He awakens 30 years later to make a very important discovery.

Orphans of the Sky - Robert Heinlein

This is an exciting science fiction story of a lost civilization, existing in a spaceship floating aimlessly in outer space. Everything functions well and the people on board the ship are content until one man from the center of the ship learns the truth.

The Rescuers, a Fantasy - Margery Sharp

This tale deals with the adventures of three mice, Miss Bianca, Bernard and Niler who are from the organization, The Prisoners Aid Society. These mice set out to rescue a Norwegian poet from the Black Castle, a prison deep in their uncivilized country. The Rescuers is an animal story filled with good humor and adventure.

Dracula - Bram Stoker

Johnathan Harker is summoned to a castle in Transylvania on the pretext of selling real estate insurance. Once he arrives, he is extended hospitality by an esteemed count who has lived there for many years. To his surprise, the count is a vampire not in search of real estate, but in search of a victim who will help him continue his already long life by supplying him with human blood, his source of life.

This chilling tale is written in diary form with vivid dialogue and characterization.

Lost Horizon - James Hilton

During World War II, three Englishmen and one American, who are being evacuated from a northern Indian province, find their plane has been taken over by an unknown pilot who flies them across the Himalayas to a hidden valley in Tibet. Here they find an "ideal" world in a Tibetan monastery where time stands still and the conflicts and turmoil of the outside world are shut out. How each of them reacts to this situation provides the conflict of the story.

II. Individual Reading Projects

The Little Prince - Antoine de Saint Exupery

A. Introduction:

The Little Prince, during his interplanetary travels, visits earth. His questions and comments alter the reader's perceptions about love and geography among many other things; his viewpoint is enhanced by his innocence, his directness, his gentleness. The Little Prince himself learns much during his travels. Each being encountered adds to his understanding of human values, whether regarding business or beauty, but it is the fox who teaches him what is most valuable of all. The reader, like the airplane pilot, his earth friend, beside a wrecked plane in the Sahara Desert, will never forget the Little Prince.

B. To think about:

1. How do you account for the fact that most people, young and old alike, enjoy The Little Prince?

2. At this point in your thinking, what do you think was Antoine de Saint Exupery's reason for writing The Little Prince? Consider your new or expanded viewpoints in regard to: grown-ups, love, friendship, causes of misunderstanding between people, absolute authority, rationalizations, true wisdom, acquisitiveness, loneliness, beauty, what's important in life.

4. In what way is The Little Prince a story within a story?

5. In what ways was the Little Prince's return to his planet essential for adequate development of the author's theme?

6. How do the drawings contribute to the development of the theme?

C. To fantasize and to create:

Think about something in contemporary life about which your values and feelings do not necessarily match those of the unthinking masses of people, e.g., the concrete surfacing of more and more acres of land to provide roads for ever increasing numbers of cars, the "preservation" of wildlife in zoos, space exploration, pursuit of fads in clothes, etc. Write a chapter to be inserted in The Little Prince. Make your point by narrating an encounter between an earth person and the Little Prince. Include appropriate original drawings.

D. To share and to expand:

Ask members of your group to read your original chapter and to comment on:

1. The validity of the social comment.
2. The possible reality of the fantasy.
3. The universality of the theme.
4. The mood.
5. The likely impact on the reader - in regard to the chapter you have written.

The Hobbit - J. R. R. Tolkien

A. Introduction:

The Hobbit begins the story of the characters living in Middle Earth. Tolkien completes this story with the epic fantasy trilogy The Lord of the Rings. The Hobbit tells of the adventures of Bilbo Baggins, a very respectable hobbit who becomes involved in the slaying of the evil dragon, Smaug. Gandalf, the magician, involves Bilbo in the expedition with thirteen dwarfs to recapture the dwarfs' stolen treasure from the dragon. The story ends with the War of the Five Armies, a battle in which all of the good forces of the world must join together in order to defeat the evil Goblins and wolves. Unfortunately, although Bilbo becomes quite a hero in the adventures, when he returns to his home, the Shire, he has lost his respectability because hobbits as a rule are not supposed to be adventuresome.

B. To think about:

1. How does Tolkien make you feel that the story is being told to you personally? What opinion do you have of him as a storyteller?

2. In some of the most exciting passages Tolkien manages to include a bit of humor. Do you think this is a necessary part of the story, or did it detract from your enjoyment? Explain.

3. Many of the characters in this book including the hobbit exhibit definite personality traits. (Some are greedy, power hungry, passive). Considering what happens to each of these characters, what comment might be made about each of these traits?

4. At the end of the story when Thorin dies, he says to Bilbo, "If more of us valued food, and cheer and song above gold, it would be a merrier world". How could this statement be considered the book's moral?
5. What social comment, if any, did Tolkien intend in the episode of the War of the Five Armies?
6. In what way is Bilbo's unhappy return to the Shire essential to the development of the author's theme?

C. To fantasize and to create:

Create another character or creature to be included somewhere in the story. This new character may be either frightening or pleasant. Include an appropriate drawing of your new character.

Create an adventure in which Bilbo must overcome some obstacle involving the new character you created. This episode may be written to be included in any section; Mirkwood, The Mountain, The Lake, etc.

D. To share and to expand:

Ask members of your group to comment on:

1. The validity of the social and moral comment.
2. The human qualities which Bilbo Baggins exhibits.
3. The importance of the character of Gandalf in the development of plot and theme.
4. The universality of the theme.

Dr. Jekyll and Mr. Hyde

A. Introduction:

Are you a Dr. Jekyll or a Mr. Hyde? All of us experience an occasional change in mood from day to day or even within the same day. We can attribute our mood to a lonesome Saturday night, a peanut butter and jelly sandwich for lunch, or the Christmas spirit. Yet, we remain the same individuals in spite of our fluctuating spirits. Henry Jekyll is unique among us, because his change in mood makes him a very different person. Scientific coincidence first triggers the change in Henry Jekyll, but fate steals the control of his own destiny from him. An aura of mystery surrounds his change as viewed through the eyes of his lawyer, Mr. Utterson. As Mr. Utterson tries to fathom the "how's" and the "why's" of Henry Jekyll's change, we can share his horror at the answers he discovers. A Dr. Jekyll or a Mr. Hyde? As long as we know the answer, we'll never find ourselves in the horrible nightmare of a man unable to control his own future.

B. To think about:

Before reading:

1. What do you know about this story from any recollections about a film or other media based on this novel?

After reading:

2. By which version, your recollection or your present reading, were you more horrified? Why?

3. What parts of the story were especially vivid in your memory?

   Why do you think other events did not impress themselves in your mind?

4. How did Mr. Utterson's observations lend suspense to the narrative? How might the story have changed if the author had told it in third person narration?

5. Since this novel was written in the nineteenth century, how would medical advances of the twentieth century change the narrative?

6. In chapter ten, Jekyll reveals the psychological basis for his transformation. How has the science of psychology made Jekyll's split personality a less sinister event?

7. If you were going to record this drama for radio, what scenes would you expand to promote horror in your audience? How would you expand them with sound elements like music? Tone of voice? Special effects?

C. To fantasize and create:

Listen to the recording of "The Cat Wife" on the record, Remember The Golden Days of Radio, or "The Shadow" on the record, Radio Adventure and The Mystery Drama in the school library. While listening, note which exaggerations of sound make the drama laughable and which techniques make it sound realistic. Choose one or two scenes from the novel, rewrite them for radio listening, and record your presentation with sound effects on tape.

D. To share and expand:

1. Explain why a sound, like a picture, is worth a thousand words.

2. The butterfly and Dr. Jekyll both undergo a metamorphosis. Why the difference in the end result?

3. Beside the human quality of a change in moods, how does man sometimes lead a Jekyll-Hyde life? Why?

4. If Dr. Jekyll had survived at the end of the novel what messages do you think he'd try to communicate to his friends?

III. As part of their reading project, students may wish to respond to their novel in one of the following ways:

A. Add a character or episode to the novel.

B. Change the setting of one episode.

C. Compress the story into a 10-15 oral presentation accompanied by mood or programmatic music. (Students may wish to tape various musical pieces together into one long piece).

D. Retell one or several episodes from a different point of view.

E. Develop a series of pictures illustrating the important episodes in the novel.

F. Construct a chart which lists the elements of reality and the elements of fantasy present.

G. Make a film of one or more episodes.

SYNTHESIZING ACTIVITIES

A. Have an interested group of students prepare a dramatic reading of one of Richard Armour's satiric selections or a story familiar to the class. Possible suggestions might include: "Julius Caesar" from The Classics Reclassified or "Adam and Eve" from It All Started With Eve. After the presentation have students discuss how Armour's treatment of plot, character, setting, point of view, and theme are calculated to delight the reader in humorous fashion. Then, the teacher should read "The Storyteller" in Adventures in Appreciation to the class up to line, "'Perhaps you would like to tell them a story,' was the aunt's retort." on page 142. Before getting into groups to accept the aunt's challenge, the class should consider the following questions:

1. Given the characteristics of these children, what type of story do you think would delight them?
2. Given the characteristics of the aunt and the bachelor, how might they differ in the type and content of the story they might tell children?

Then, have each group create a story calculated to delight the children as told by the bachelor. Groups might present their story to the class as a dramatic improvisation or a dramatic reading.

After the presentation, the class should complete the reading of "The Storyteller", and be able to compare the elements of their own and the bachelor's story which held the attention of the children.

B. Have students take out their television viewing notes. (See Long Range Activity A) As suggested in the Long Range Activity, students should have been discussing this chart at various intervals during the unit. At this time have students move into small groups to again share their findings. Ask each group to choose one TV program which many members recorded and especially enjoyed. Their choice for example, could be "Night Gallery." Have different group members relate stories which they have seen on this program to the small group. Then each group should take several story ideas from the program which they chose and convert these shows into a comic book. The students will want to outline what will happen in each chapter taking many of their ideas from the program but adding and creating much more. They will need a title, characters, action, pictures and dialogue. The details of the action, dialogue and pictures for each frame is the job of the entire small group.

When the books have been completed, they should be passed around the room for all the students to read and enjoy and then displayed on the bulletin board.

Note to teacher: Comic books are not an unfamiliar medium to your students. They have read and enjoyed comic books on all levels during their maturation. During this activity, ask students to bring in the comic books which they read in order to study the format closely.

EVALUATING ACTIVITIES

A. In small groups have students share fantasies they have read on their own which they particularly enjoyed. The groups should choose one of the fantasies to develop into a radio play. Students should develop a radio script with appropriate sound effects and present their play to the entire class.

B. Discuss the reasons that radio might be a more congenial medium for fantasy than TV.

RELATED LANGUAGE ACTIVITIES

RELATED COMPOSITION ACTIVITIES

Convert an old fable into a modern fable, Developmental Activity C
Fantasize a solution to a problem, Developmental Activity E
Develop ideas for film of fantasy, Developmental Activity F, 3
Compose a chapter of fantasy to insert in novel read independently, Reading Projects
Compose an original fantasy, Synthesizing Activity A
Develop a radio play with sound effects based on a story of fantasy, Evaluating Activities A

RELATED CRITICAL READING ACTIVITIES

Identify elements of fantasy in various art forms, e.g. music, pictures, commercials, comic strips, etc. Initiatory Activity B, C, Long Range Activity A, and Reading Projects A, B
Interpret the comment on human nature which is found in modern fables, Developmental Activity A
Identify the moral in a picture fable, Developmental Activity B
Distinguish between reality and fantasy in literary selections, Developmental Activity D
Identify the author's purpose in selected fantasies, Developmental Activity D, E, Reading Projects
Explain how producer of selected film uses ordinary object for fantastic ends, Developmental Activity F
Prepare a dramatic reading of satiric selection, Synthesizing Activity A

GRADE TEN

MINI UNIT: REPORTAGE

SCOPE OF THE UNIT

This unit, which focuses on the development of a written report, is a major opportunity to develop skill in expository writing. It should be used with classes of all ability levels, since the complexity of the topic chosen determines to a degree the skill needed for its adequate development. Students are given the opportunity to select topics early in the unit and should complete the development of the written report by the end of the unit. The achievement of the goals of this unit requires a long range commitment to the development of a report in writing. In the process, the student assembles information and impressions from his own observation, from research, and from interviews. In the final stages, he works his notes from all sources into a cohesive and purposeful report. As each student's investigation progresses, it seems reasonable to expect some students to become disillusioned with their original choices; these students should be encouraged to choose new topics.

This unit is easier than, and should precede, the unit on "Argumentation".

RECOMMENDED TIME ALLOTMENT: 2-4 weeks

UNIT OBJECTIVES

1. To help students improve their ability to assemble information and impressions for a written report

Given this stimulus, situation, or context	The student should
a. Class discussion of many possible topics	Be able to name a subject about which he has some knowledge and some curiosity.
b. A personally selected topic	Be able to identify what he needs to know and where he can get information to develop his topic.
c. On-the-spot observation	Be able to record concretely and accurately some of his sensory impressions.
d. A topic of personal interest	Be able to locate relevant community and periodical resources.
e. Material relevant to his topic	Be able to paraphrase key ideas in an organized system of notetaking.
f. A person to interview	Be able to formulate questions, listen for important ideas and impressions, and make phrase or word notations while the interview is in progress.
g. Notes from an interview	Be able to expand and organize the notes under several appropriate generalizations - promptly.

2. To guide students in developing a written report from assembled data.

a. A collection of reports to read	Be able to name differences in subject, in purpose, in development, and in quality.
b. Their own notes from observations, research, and interviews	Be able to state the relevance of main points in their notes to the reporter's purpose.
c. Their own collected notes	Be able to identify several major points contributing to the achievement of the reporter's purpose.
d. A skeleton outline consisting of topic - purpose and several main ideas or supports	Be able to fill in the skeleton outline with appropriate details.
e. An outline he developed	Be able to use the outline to guide the writing of his report.
f. A rough draft of his report	Be able to identify the statement of purpose, the major supports, the phrases indicating sources, & phrases of sensory impression.
g. Class or group commentary and evaluation of the first draft of his report	Be able to revise according to suggestions given in regard to sentence structure, emphasis, clarity, coherence.

INITIATORY ACTIVITY

The purpose of this activity is to develop student awareness of the many kinds of reporting and of some of the qualities of good reports. Begin by exposing students to a variety of reports all carefully selected by the teacher and made available for individual or small group reading by means of dittoed copies, transparencies, etc. Among the possibilities are newspaper and magazine reports of an event, e.g., the first ballgame of the season, or of a situation, e.g., conditions in the local jail; profiles of people such as those which are found on the Women's Section of The Evening Sun, and in The New Yorker and Time magazines; reports from literature read earlier in other units, e.g., excerpts from *Hiroshima* used in the unit on "Points of View". At least two of the reports should be on the same person, event, or situation.

Have small groups or the class discuss:

1. How do these reports differ? (Some are about people, some about events, some about situations. Some report; some interpret. Some differ in style of writing and development, etc.)
2. What makes them interesting? good reporting? Or why do you consider this poor reporting?
3. What does each suggest to you about the reporter in relation to his purpose? his qualifications? his reliability?

LONG RANGE ACTIVITIES

A. Have students keep a daily log of reports read in current periodicals and in class or viewed on television during the course of this unit. The record should include the date, the name of the report, where found, a two or three sentence summary, the student's evaluation of the report, and at least one question he would like to ask the reporter. Challenge students to record one report a day.

B. The major long range activity is the preparation of a written report. The Developmental Activities are organized according to the basic steps or stages in the preparation of a report. No major step should be omitted. However, a variety of supplemental activities is suggested for most of the stages in report preparation. These activities should be selected carefully according to class need, treated briefly, and not allowed to supersede in importance the major goal of preparing a good written report.

DEVELOPMENTAL ACTIVITIES

A. Perhaps the most crucial aspect in the preparation of a report is the *selection of a topic*. The subject of the report, whether it is a topic or an issue, should be one in which the student has a genuine interest, and one sufficiently challenging to require the acquisition of new information and skills. Encourage students to select worthy topics of personal interest, perhaps related to a hobby or to an aspect of something being studied in another school discipline. The list here may suggest topics to some students. In addition, the material in Tanner, *English 10*, pp. 90-94, may be helpful.

Safety features projected for cars within the next five years
Promotion of a new musical group
The "new morality" on college campuses
The "Mystery of the Bermuda Triangle"
Changes in television programming for next year.
A sports figure who has diverse talents
Teen-age spending habits
The school's all-around athlete
A local person who has recently become newsworthy because of something that happened to him, or because of his job, or because of an outstanding achievement
A highway construction project, preferably one being contested
A local cultural event
A new local franchise, e.g., Howard Johnson's, Gino's, etc.
An intermural sports event (or intramural)
Opening night of a show at Center Stage or Morris Mechanic Theatre
The local appearance of a famous performer, fighter, or artist
The work of a service organization, e.g., the Post Office, Better Business Bureau, the Rotarians, Salvation Army, Good Will Industries
A new technological advance, e.g., "money machines" at some local banks, new uses of computers
The qualifications of a person for the job he holds or is trying to get
The activities of a school club or committee
A team's success in a recent athletic season
Predictions for a team's success for the coming season, or the outcome of a single sporting event.

Typically, students tend to select topics which are far too broad. Some class time should be spent helping students reduce their topics to a manageable size. The material in Tanner, English 10, pp. 164-167, should help.

B. Having selected a topic, each student should next make a personal assessment. Each should answer for himself:

1. What is my purpose? (To expand my knowledge; to report an interesting event, situation, person; to interpret; etc.)

2. Who are my intended readers or audience?

3. What do I already know? (Each student should write out briefly all that he now knows about his subject.)

4. What do I need to know in order to develop an adequate report on my topic? (List items or questions.)

5. Where can I get the information and experience I need? (List the persons, places, community resources, school resources, etc.)

On the basis of this assessment each student should write out simply and briefly a work plan; it may be merely a list of things to do in the sequence he considers best.

C. Student investigation should begin with on-the-spot observation of something significant to the topic on which he plans to report. While there, he should make phrase and sentence notations to use in reporting his observations. Tell students that trying to report a panoramic view is self-defeating, that good reporting focuses on something of significance to the final, total report. Ask them to use all their senses in an effort to become more fully aware and to try to use language which accurately "maps" the territory. Other ideas for helping students transmit to their readers the experiences and impressions each had "on-the-spot":

1. Encourage students to devise metaphors which convey their impressions.

2. Use one or more frames from the first filmstrip in the David A. Sohn, "Come to Your Senses" program to direct student observation and notetaking.

3. Show the short movie "Haiku" and discuss briefly the effectiveness of selected concrete details in suggesting an image. Then have students read the "Six Haiku", in Adventures in Appreciation, Classic Edition, p. 314, and "Three Haiku", in Poems and Poets, p. 296-297. Discuss the form and techniques of haiku. Suggest that students attempt to write original haiku and share their haiku with classmates.

4. Choose from the list presented below a variety of selections to use to demonstrate good descriptive writing.

From Adventures in Appreciation, Classic Edition
    "Birches", pp. 44-47
    "A Piece of Yarn", first 9 paragraphs, p. 150
From Perspectives, 1969 edition
    "Old Milon", first 4 paragraphs, p. 356
    "Horatio", pp. 89-93
    "The Contender", first paragraph, p. 421
        first paragraph, second column, p. 431
        first paragraph, p. 439
        first paragraph, p. 448
        first paragraph, p. 479
From Poems and Poets
    "Composed Upon Westminster Bridge", p. 140
    "Lines from 'Love Song of J. Alfred Prufrock'", p. 83
    "Hiroshima", p. 251
    "Auto Wreck", p. 396
    "Evening", p. 401
    "Ozymandias", p. 292
From Adventures in Poetry
    "Tintern Abbey", p. 293
    "Poem", p. 51

Discuss:

a. What idea, incident, or mood is being reported?
b. How does the writer make it real for you?
c. Can you show the selectivity of the writer by speculating about what he omitted?

Induce these characteristics of effective description:

a. Use of concrete detail
b. Appeal to the senses

c. Selectivity imposed by purpose
d. Order in presentation of details
e. Use of comparison, analogy, metaphor

Discuss the importance of good description in good reporting.

5. Use the film loop, "The Party", and/or Writing: Unit Lessons in Composition, 1B, Chapters 1 and 2, to help students learn how to select and order details.

6. Use the filmstrip, "Developing Concrete Detail" and/or Writing: Unit Lessons in Composition, 1B, Chapters 3, 6, 10, 19, to reinforce the importance of using concrete details.

7. To help students learn how to expand kernel sentences to add layers of meaning and precision, have students analyze sentences like these:

The heater was running.
The heater whirred.
The heater whirred steadily.
The heater in the back of the room whirred steadily.
The forced air heater in the back of the room whirred steadily.
The forced air heater in the back of the room whirred steadily, like a cat content by the fire.

Have students practice writing more descriptive sentences by expanding these kernel sentences. Finally, they should expand their own kernel sentences.

A shot sounded.
The man motions.
The car stopped.
The engine started.
The boys ran.
The rain fell.
The referee was shouting.

The student's on-the-spot notations should be transcribed into good descriptive sentences before he goes on to the next stage of his investigation.

D. Investigation by research is the next stage in the preparation of the reports. This stage has two parts:

The first is locating information. Helpful material may be found in Tanner, English 10, "Finding information", pp. 143-163.
The second is notetaking. Helpful material may be found in Tanner, English 10, "Preparing to Write a Report", pp. 164-184.

The teacher is urged to select from Tanner only those activities needed by the class and to apply the skills being developed by the activities immediately and directly to the student's research on his selected topic.

E. The final stage is investigation by interview. To prepare students for the interviews each is to conduct in relation to his topic, select from the following suggestions the activities which will be most helpful to your class.

1. Begin, if possible, by having the class observe a television interview or a video-tape of an actual interview. Discuss briefly:

   a. What can an interview accomplish that on-the-spot observation or research can't if the subject of one's report is a person? if the subject is an event? if the subject is a situation?
   b. How can you decide what person(s) you should interview?
   c. How can you determine that more than one person should be interviewed for your topic?

2. Require all students to watch two or more television interviews, e.g., the Dick Cavett, David Frost, Deena Clark, Meet the Press, 60 Minutes, and the Today Show, and to jot down brief answers to these questions:

   a. What was the interviewer's purpose?
   b. How did the interviewer put his guest at ease?
   c. What kinds of questions did he ask?
   d. What did the interviewer do if certain answers puzzled or dissatisfied him?
   e. How did he handle embarrassing or touchy remarks?
   f. How do you know that the interviewer had done his "homework" in preparation?

   Follow-up with class or small group discussion.

3. Provide class time for individual and small group formulation of questions to be used in student interviews.

   For help in learning how to formulate good questions, see Postman, Language and Systems, Chapter 5, "Something About Questions". (Use as teacher resource only.)

4. Tell your students that they are to take notes on a video-taped or a television interview. How well this assignment is done will depend largely on how well prepared the students are. Explain to them that:

   a. Taking notes while listening is a different skill from taking notes on one's reading and that to do it well, they should

      1) Listen first to learn why the interviewee is considered newsworthy. What is his accomplishment? his human interest factor? Etc.
      2) Not attempt to take down everything.
      3) Listen for important ideas, and for clues to important ideas.
      4) Record

         a) Key questions and key answers
         b) Comments on personality, impression interviewee made on his audience, etc.
         c) High points: humor, tension, etc.

      5) Use words and phrases.

   Note: Students should be allowed to tape record the interview and to replay it as they try to improve their notes.

5. Have students form pairs and role-play the interviews they plan to

have with some one in relation to the report being prepared. If student evaluations indicate a need for additional practice, have students repeat the interviews or choose new partners for further practice.

6. After students have arranged for their interviews - by phone or letter, stating the purpose and agreeing on a date - have each conduct and take notes on an actual interview. Urge students to expand their notes promptly. Tell them that writing up their notes can be facilitated by:

   a. Rewriting the notes as soon as possible, adding details from memory and organizing under two or three main ideas.
   b. Developing several generalizations from the recorded data.
   c. Being aware of the distinctions between reporting and interpreting and showing that awareness in the newspaper article developed from the interview.

7. Use the material in Chapter 4, Writing: Unit-Lessons in Composition, 1 B, pp. 17-21, if students need more instruction on accurate reporting.

F. The next step is organizing the report. Ask students to assemble and to reread carefully their notes from their on-the-spot observations, their research notes, and their interview notes. Suggest that they think of their original purpose in relation to the accumulated notes and that they identify perhaps two to six major points. The purpose can be restated as the title; the major points become the major supporting points in a skeleton outline. Have them check to see if each point relates directly to the purpose expressed in the title. The skeleton outline can now be filled in with minor supporting details from the accumulated notes. Encourage students to be ruthless in eliminating notes which do not make a direct or significant contribution to the purpose of the report.

G. Writing the report is the final stage in the preparation of the report. Have each student use his filled-in outline to write a rough draft of his report (not to exceed two pages). Before students share their papers ask each to:

1. Underline twice the key idea in the report.
2. Underline once the three or four supporting ideas or statements.
3. Star each phrase which reveals the sources of his materials.
4. Circle 5 phrases of sensory impressions.

When the first draft is complete, have students in pairs or in small groups evaluate and comment on the content, organization, and development of their reports. Ask:

1. Did he fulfill his purpose?
2. Was the report interesting? informational?
3. Does the report flow smoothly?
4. What ideas are inadequately developed?
5. What additional information is needed?

Use the following materials according to revealed need:

1. For help on sentence structure, use - from Tanner, English 10 -

   a. Compounding and Parallelism, pp. 185-209
   b. Improving Sentence Structure, pp. 210-234

2. For help on unity, use from Tanner, English 10, Unity in Paragraphs, pp. 235-253.
3. For help on Long Compositions, use pp. 254-277.
4. For help in revision, use Some Objectives for Revision, pp. 278-300. Includes purpose, emphasis, clarity, and coherence.

SYNTHESIZING AND EVALUATING ACTIVITIES

When each student has made a final copy of his report, have an Editorial Committee select reports to include in a special edition of a class newspaper.

RELATED LANGUAGE ACTIVITIES

Selecting language which accurately "maps" the territory, Developmental Activity C.

Devising metaphors to convey their impressions, Developmental Activity C.

Identifying phrases of sensory impression in own writing, Developmental Activity G.

RELATED COMPOSITION ACTIVITIES

Keeping a log of reports read or viewed, Long Range Activity A.

Selecting a subject on which one has some knowledge and some curiosity, Developmental Activity A.

Identifying purpose, audience, knowledge, and needs, Developmental Activity B.

Recording "on-the-spot" impressions, Developmental Activity C.

Expanding kernel sentences, Developmental Activity C. 7.

Expanding notes into descriptive sentences, Developmental Activity C.

Formulating interview questions, Developmental Activity E. 3.

Expanding interview notes promptly, Developmental Activity E. 6.

Organizing an outline from accumulated data, Developmental Activity F.

Writing the report from the outline, Developmental Activity G.

Evaluating and revising reports, Developmental Activity G. 1, 2, 3, 4.

RELATED CRITICAL READING ACTIVITIES

Identifying differences among reports, Initiatory Activity.

Identifying the reporter's purpose, Initiatory Activity.

Judging the reporter's qualifications and reliability, Initiatory Activity.

Identifying sensory appeals, concrete details, purpose, order in good descriptive literature, Developmental Activity C. 3, 4, 5, 6.

Locating needed information, Developmental Activity D.

Taking notes on relevant information, Developmental Activity D.

Observing a televised interview to assess the merits of interviewing, Developmental Activity E. 1.

Identifying interview's purpose, key questions, preparation for interview, Developmental Activity E. 2.

Taking notes on interviews, Developmental Activity, 4, 6.

Identifying key ideas, supporting ideas, phrases which reveal sources, Developmental Activity G.

MAJOR INSTRUCTIONAL MATERIALS

Published Reports in Any Media

Subjects of Genuine Interest to Students

Selections in Classroom Anthologies

Tanner, English 10

GRADE TEN

MINI UNIT: ARGUMENTATION

SCOPE OF THE UNIT

In this unit, we recognize that in argumentation the speaker/writer wants to convince, to persuade, to win, but that his zeal may and often does result in anger, alienation, and a cut-off in communication. We endeavor to promote the idea that if the speaker/writer's aim is, first of all, to win respect for his thinking - if not agreement with his ideas and arguments - he can make considerable progress toward convincing and persuading his listener/reader. With this in mind, the unit aims to help the student understand that he has a better chance of achieving his goal if he presents his arguments unemotionally, listens closely, uses generalizations carefully, and supports his assertions with facts, where possible. A further aim is to develop a sincere willingness to modify his views as a result of the interchange.

Although developing an understanding of the role of language in argumentation is an important goal of this unit, the development and composition of a well-reasoned argument is of even greater importance. In fact, the development of an argumentative essay on an issue of importance to the student is the unifying core of the unit and the major opportunity in the tenth grade to teach expository writing. The student begins by examining both sides of an issue, then he balances both sides of the arguments in a Socratic dialogue - from which an argumentative essay supporting one side, but showing awareness of the other side, is developed. Throughout the unit, the teacher is urged to parallel work on the issues chosen with examination of the role of language. The learning activities pertaining to the development of an argumentative essay are given in the main body of the unit; the activities relating to the role of language are given in a supplement to the unit. In few classes is there likely to be good reason for using all the activities suggested in the supplement; the teacher should choose those most needed by the class. In some classes, the teacher may wish to apply what had been learned about argumentation to essays of opinion, to editorials, and to letters to the editor.

TIME ALLOTMENT: 2 to 4 weeks.

UNIT OBJECTIVES

1. To help the student develop the language habits most likely to win respect for his thinking.

Given this stimulus, context, or situation	The student should
a. Class viewing of a movie or a dramatic improvisation, or an essay to read	Be able to identify the statements which disturb and those which soothe.
b. Sweeping generalizations	Be able to rephrase them for greater accuracy and acceptability.
c. Inadequately developed arguments	Be able to identify some of the illogicalities, or other weaknesses in the argument.
d. Statements of various kinds	Be able to differentiate accurately among the facts, assertions, generalizations, inferences, and judgments.
e. Related data	Be able to make reasonable inferences.
f. An issue about which he feels strongly	Be able to express his arguments consciously and purposefully in language calculated to win converts.
g. An essay of opinion	Be able to outline the author's thesis and main points.

2. To increase student ability to develop a well-reasoned argument.

a. A choice of issues	Be able to recognize and name the one about which he has a personal conviction.
b. An issue he has chosen	Be able to express his own viewpoint in an assertion.
c. An issue he has chosen	Be able to identify several pro and several con arguments.
d. An issue he has chosen	Be able to identify limitations in his own knowledge about the issue.
e. An issue he has chosen	Be able to expand his knowledge about the issue through research and interviews - and to identify the new information.
f. An argument	Be able to name points and language which were self-defeating and points and language which were effective.
g. Several points to support an argument	Be able to move smoothly from one point to the next.
h. An argument supporting one side of an issue	Be able to argue several points on the other side of the issue.
i. Their own arguments	Be able to qualify them in a manner calculated to win acceptance.

INITIATORY ACTIVITIES

A. Some important argumentation takes place in the seclusion of the jury room. Show the film "Twelve Angry Men" (Central Film Library) or have students read the play which is available in *Great Television Plays*, *Exploring Life Through Literature*, and *Language and Reality*. The latter book has good study guides on pp. 243-245. As they watch (or read) ask students to identify:

1. Statements which provoked anger and cut-off communication.
2. Statements which appealed to the emotions of the group.
3. Statements which tended to soothe feelings and to promote progress toward unanimity.

B. At any period in time there are a large number of issues about which the public in general has strong feelings. List a number of these issues and encourage pairs of students to improvise an argument on selected issues exploring the range of popular pro and con arguments. Issues such as the value of the President's visit to China, busing of students to achieve equal educational opportunity, plans to build a highway through an area rich in historical associations, etc., are suitable; however, the capacity of the issue to provoke serious argument is dependent on its immediacy at the time of instruction. The teacher may prefer to have the class draw up its own list of significant current issues. Before the improvised arguments are presented, ask the class to identify in each argument generalizations which they find difficult to accept. At the conclusion, study these generalizations to discover, if possible, why they find these generalizations unacceptable. This discussion should be exploratory; if the class cannot give reasonable explanations for their rejection of certain generalizations, explanations should not be forced. Some of the explanations which might reasonably be given are:

1. The generalization was based on one or only a few incidents or specifics. (Thunderstorms occur the year round; I know because we had one in January of 1972.)
2. The generalization is not relevant to some details from which it supposedly was derived. (After a study of the merits of presidential candidates - "Muskie will win because he looks like Lincoln".)
3. The generalization was unsupported. (The use of marijuana leads to the use of heroin.)
4. The generalization was too broad, too sweeping, etc. (Girls are silly.)

A variation on this activity would be to have students improvise dramatically an issue discussed in a letter to Ann Landers, Amy Vanderbilt, Elizabeth Post, Ellen Peck, et al, and to have students identify the unacceptable generalizations.

C. The following statements (or generalizations) are all calculated to annoy, anger, or disturb someone. Ask students, working in groups, to rewrite each statement in several ways, in an effort to make the statement more palatable or more accurate. Have them discuss why their statements are likely to be received better than the original statements.

1. The United States should mediate the differences between Northern Ireland and Britain.
2. Draft evaders should never be granted amnesty.

3. War is morally unjustifiable.
4. Women are poor drivers.
5. Teen-agers exploit their parents.
6. All boys love football.
7. Germans are thrifty.
8. When I am grown, I'll have the freedom to do as I please.
9. Israel should return the land grabbed during the Six Day War.
10. Israel always fights courageously.
11. Red heads have bad tempers.
12. The industrial-military complex is responsible for our war in Vietnam.
13. No president of the U. S. should dishonor his country by visiting a Communist country.
14. Unless technological advancement is restrained, the earth will become uninhabitable for humans.
15. The big business aspect of pro football is ruining the sport.
16. Capital punishment is essential to reduce crime.

D. Use a carefully selected collection of Letters to the Editor. When presenting them to the students point out that the question is not "Do you agree with this point of view?" but "What arguments has the writer selected to bolster his case or position?" "What illogicality in the argument can you detect?", i.e., "What are the unrecognized facts? the fallacious assumptions?" Etc. Then ask, "If you wrote a letter responding to this argument, what points could you make to counterbalance the position taken by the writer of the letter?" and "Of all the arguments you can identify, which one would you select as being the strongest?" However, don't require students to write their own responses to the editor. This activity has achieved its purpose if students recognize the selectivity that goes into the statement of one's position on an issue.

LONG RANGE ACTIVITIES

A. Suggest that students watch for arguments between characters in comic strips, and when they have identified a strong argument, that they clip the comic strip daily during the period that the argument runs its course. Then each student should prepare a chart showing the strengths and weaknesses on each side of the argument. Or some students might prepare a comic strip, developing the sequence for several days, and presenting a "typical" family argument with all its emotionalism and illogical reasoning.

B. Suggest that students make a collection of examples of what they consider "bum" arguments which they observe in all media. Examples from current periodicals may be clipped; examples from radio and television may be summarized as accurately as possible. For each example of a "bum" argument, the student should write two or more questions that he would like to ask the writer or speaker to help him think through his argument more carefully.

C. The major, required long range and continuing activity is the development of a position statement, pro or con, on some issue of importance to the individual student. This activity is explained more fully under Developmental Activities.

DEVELOPMENTAL ACTIVITIES

A. The purpose of this activity is, primarily, to induce pupil understanding of some useful terms, and, secondarily, to develop some appreciation of the diverse ways informed people look at public issues.

Begin by asking each group to select some issue which is current at the time of instruction, e.g., presidential candidates, hair styles, cosmetics for men, antivivisection, withdrawal from Viet Nam, amnesty for draft evaders, busing to provide equal educational opportunities, curtailing space exploration, etc., and to bring to class a collection of newspaper and magazine articles, cartoons, letters to the editors, editorials, and tapes (or summaries) of television and radio newscasts, commentary, and editorials - all relating to the issue selected by the group.

Have each group examine its collected materials to identify several examples of 1) generalizations, 2) facts, 3) assertions, 4) inferences, and 5) judgments. Assume that the students have a working knowledge of each term. Then, have each group in turn present its generalizations; the collected generalizations may be written on the chalkboard or on a transparency or they may be simply read to the class. Ask the students to study these generalizations in order to come up with a class definition of "generalization". Go through the same procedure for the terms "facts," "assertions," "inferences," and "judgments." The definitions should be derived from the "evidence" presented in the examples collected by the groups and should be expressed in the language of the students. Although definitions will vary, the meanings most helpful to the achievement of the goals of this unit will convey the ideas expressed for each term given here:

A generalization is a statement derived from the examination of a number of specifics.
A fact is something that is verifiable in an objective way.
An assertion is a positive statement.
An inference is a conclusion logically derived from the information available.
A judgment is a determination or opinion arrived at by the examination of all available information.

B. The major activity of the unit is the step-by-step development of a well reasoned argument. Each student should select his own issue; the issue should be one about which he feels a personal conviction. Teachers who know their students well should be able to guide students to meaningful choices. The various issues touched on so far in this unit are good possibilities. Other issues worthy of attention include: parental responsibility for young people's experimentation with drugs, the right of women with illegitimate children to be on welfare rolls, capital punishment, teen-age mothers in school, continuous career education for all, work-study programs for prisoners, an "open campus", value added taxes, equalization of educational funding, eradication of the seniority system in legislative bodies, redistricting to maintain the "one-man one-vote" principle, anti-gun legislation, the "natural superiority" of women as propounded by Ashley Montague, styles popular with the young, parental accountability for teen-age behavior, a recent controversial movie or book, women's liberation, the draft, law and order, reform in the courts or in correctional institutions, preservation of wild life, need for recycling materials, high cost of hospital care, value of organic or natural foods, high salaries of professional athletes, superiority of foreign built cars, baseball is the American "national sport", local officials should do everything possible to keep the Colts in Baltimore, policemen should be required to be college educated, etc.

Next, ask each student to begin the preparation of his argument by 1) writing his topic at the top of a piece of paper and, 2) writing his personal conviction about that topic in the form of an assertion on the next line. Now have students divide the page in half from top to bottom for the identification of pro and con arguments relevant to the issue. Ask the students to identify from their present knowledge all the pro and con arguments they can think of. Explain to the students how knowledge of opposing viewpoints helps in the presentation of one's arguments. When the student has exhausted his knowledge, ask him to make a list of the questions or points about which he needs more information if he is eventually to present a convincing argument. At this point, it would be most helpful to have the groups or the class examine a number of student papers to help each student recognize the kind of information which is needed in the development of his position on the issue.

Now, armed with valid purposes for research and investigation, the student should conduct the interviews and read the reference material needed. All information gleaned should be added to the pro and con arguments listed in the original examination of the topic.

Note: This activity could easily and beneficially be carried out by pairs of students, one handling pro arguments, the other handling con arguments.

Note: Some students will enjoy making short films - showing arguments which support their assertions about the issue selected.

C. The second stage in the development of student arguments is the refining and reorganization of all his notes. Armed with more knowledge and greater insight, the student will likely need to modify his original assertion about the issue he selected. His task now is to pair his pro and con points in a logical sequence, putting in the first column his own viewpoint whether pro or con. The student should endeavor to express each point clearly and briefly.

At this point the teacher may wish to select several papers for class analysis and evaluation to see that the arguments are balanced and rational. Following this, the class may identify qualities of effective arguments, e.g.:

Good "Position" Statements

1. Begin with assertions.
2. Contain arguments relevant to the issue.
3. Are clear to the audience for which the position is to be stated.
4. Are based on facts or at least the most reliable information available.
5. Acknowledge sources of information or opinion.
6. Use logical inferences and judgments.
7. Make generalizations which can be substantiated with many specific incidents or examples.
8. Take the opposing positions into account.
9. Are unemotional.
10. Lack bias.
11. Are organized logically.

D. Each student should enlist the help of another student in order to convert his pro and con notes into an oral dialogue or argument. The originator of the argument should begin by making his assertion about the issue and then develop his first point; the second student responds with the counter argument. Each point, pro and con, should be developed adequately before the proponents of the opposing views go on to the next pair of arguments. Each pair of disputants should practice their argument until strong assertions are qualified in a reasonable manner and until they achieve a facility and flow in the handling of the issue, then the pairs should present their arguments to their groups or to the class, who should evaluate them using the criteria for good arguments developed in Activity C.

E. This continuing activity culminates in the development of an argumentative essay. Each student should develop in writing the three or four most important points which he uses to support his assertion. Ask the students 1) to try to be clear, convincing, and dispassionate, 2) to show awareness of the opposing arguments, and 3) to limit the essay to three pages or less. After the students have written their first drafts of their essays, ask each to pair up with a student - other than the former partner - to read and suggest ways to improve each one's essays. Finally, an editorial committee should select the best essays for "publication" in a class book of student writing or in the school or community newspapers.

Student-made films showing arguments supporting specific assertions about an issue could be shown now - accompanied by the oral reading of the essays.

F. Some of the most interesting of all essays are those in which the author argues a deeply felt conviction. The arguments are always edifying and entertaining. Casual reading of the essays, however, leads some students to believe that the essays were casually and easily developed. The purpose of this activity is to help students appreciate the careful marshalling of data and the precise ordering of arguments into a precise and purposeful whole which the reader can understand and enjoy. Use any of these essays.

Nonfiction II

The Feel
Making War Hard
Three Days to See
Prison Breaks
The Judgment of the Birds

Studies in Non-Fiction

Invasion from Mars
Selected essays of opinion from classroom anthologies

Have students read the selected essay carefully to determine the author's purpose and ask them to express that purpose in a declarative sentence. Then ask the students, using this sentence as the topic or title, to make an outline showing how the author developed his theme in the essay. Because many students are likely to do this poorly, it is suggested that the teacher lead the class in the cooperative outlining of the selected essay. Subsequently, the students may be asked to outline another essay independently. Class evaluation of the essays should focus on accurate recognition of the author's major points. This work might be concluded by focusing on the myriad ways a writer moves from one point to another. Transitional devices in the usual terms should be de-emphasized since many good writers use them sparingly; instead, the students should be helped to recognize the ideas which facilitate progression, the use of pronouns, the repetitions and restatements. The teacher should help the students recognize the *subtle* things an author does to make his essay cohesive.

EVALUATING ACTIVITY

Some of the most important and logically developed arguments take place in court rooms. The play "Inherit the Wind" is a good example. Use the film, available from the Central Film Library, or the script, available in Sheratsky and Reilly, *The Lively Arts: Four Representative Types*, pp. 254-368 to evaluate class achievement of the objectives of the unit. Use the activities on pp. 364-368 for class and small group discussion of the play. Evaluate the understandings and skill in expressing them of students individually by having each develop in writing one of the assignments, numbered 7 and 8, on p. 367.

SUPPLEMENTARY ACTIVITIES

Note: Use only those activities needed by the class.

A. Use "Making Generalizations", Chapter 7, pp. 108-119, Tanner, *English 10*, after Developmental Activity A.

B. Use "Supporting Your Assertions", Chapter 8, pp. 120-142, Tanner, *English 10*, after Developmental Activity B.

C. Assemble several dozen cartoons, many dealing with the same issue. As each is shown to the class discuss 1) the political issue at stake, 2) the argument or point made by the cartoonist, and 3) ways the cartoonist revealed his point of view.

D. Prepare a long list of assertions and ask students to identify those which are generally accepted as true and those which represent no more than a personal opinion or preference. Sample assertions -

1. 1 + 1 = 2
2. Dustin Hoffman is a good actor.
3. 365 people died in automobile accidents on Memorial Day.
4. Night follows day.
5. My parents don't understand me.
6. Man is an intelligent animal.
7. Women are discriminated against.
8. There are 30 students in this class.

E. Use the material on "Inferences," pp. 562-573, *Perspectives*, 1969 edition.

F. Have students read "Elephants are Different to Different People" and "Six Blind Men and the Elephant," page 193, *Conflict*. Then suggest that students compose poems or essays in which they show how the same situation or object generates different inferences and judgments.

G. Ask students to make inferences based on these and similar collections of facts.

1. The child cried and ran to the door as a car drove away.
2. After the bell rang, the teacher asked students to put away their books, to get out their pens, and began to distribute dittoed papers.
3. The car had just been tuned up and supplied with a new battery, yet when Tom turned the ignition key, there was not a sound.

4. A young man, one of hundreds in a demonstration, shouted, "Pigs, off campus". The banner he carried said, "Tolerance".
5. The lady, wearing mink, arrived in a chauffeur driven-limousine.
6. When he awoke in a windowless room, he first became aware of the knot on the back of his head, secondly, of his soiled suit, and finally of the fact that his watch had run down.
7. Tommy, after two weeks in camp, developed a bad cough.
8. The teacher, with a frown and compressed lips, is watching you constantly as you take a test.
9. Joan, a girl you have been dating regularly, has been either busy or ill the last six times you called for a date.
10. On the morning of your annual barbecue, the cloud cover is extensive.
11. Teacher finds that 2 students, seated at adjacent desks, have made identical errors on a test.
12. Girl on a blind date, dances one or two dances with him, then says she has a headache and asks to be taken home.
13. A friend who owes you an overdue debt has been carefully avoiding you.

H. After the class has read "A, B, & C, the Human Element in Mathematics," p. 404, Exploring Life Through Literature, suggest that each student write a humorous story or essay based on inferences and judgments about the "life" of a selected inanimate object.

I. Present the class with a collection of essays such as those listed below and ask each group to select one essay to read. After each group has read the essay they chose, they should attempt to make inferences about

1. The author's view of the good life.
2. The author's concept of success.

Suggested essays -

Studies in Non-Fiction

The Thread That Runs So True
The Noblest Instrument
Letters of Protest I Never Sent
Yes, Your Honesty
Just Short of Eternity

Non-Fiction II

Please Don't Eat the Daisies
An Iowa Christmas
Our Waverly
A Hole
Under the Ice to the North Pole

J. Have students select editorials, letters to the editor, and copies of television editorials with which they disagree. Ask each student to respond with an appropriate counter argument to one.

K. Use this letter to introduce students to inductive reasoning:

Dear Sir;

Last Saturday night, as I passed through the intersection of Elm Boulevard and Third Street, I had to swerve sharply to avoid hitting a car which went through the red light. The driver of the car was a teenager and there were four other passengers in the car with him. A month ago, while driving on a rather narrow road, I had to drive into a ditch to avoid being sideswiped by a car which was trying to pass where there wasn't enough room. This car was also driven by a teenager. These experiences have convinced me that teenage drivers are a menace and that the driving age in this state should be raised to twenty-one.

Sincerely,

Discuss:

1. First, the validity of the generalization in the last sentence.
2. Next, why this is considered an example of inductive reasoning.
3. How this differs from deductive reasoning.

Then ask students to reread the argumentative essay each wrote in Developmental Activity F and to tell whether it was developed inductively or deductively.

L. Ask each student to rewrite the argumentative essay he wrote in Developmental Activity F from the opposite side of the argument. Discuss the difficulties encountered.

M. Have students in pairs select and read any one of the following stories from Rebels and Regulars.

I Walk Alone
You Want to be Somebody Odd
Out of Order
The Boy Who Painted Christ Black
The Country of the Blind
Cyclists' Raid
Death of a Tsotsie

Each story deals with a conflict. Ask the pairs of students, first, to identify the conflict and then to take opposing sides in regard to the conflict. Ask each to develop several strong arguments supporting the position he has taken and to argue those points with his partner. When the argument has run out or reached an impasse, ask each member to switch sides and this time argue the side he formerly opposed. Finally, as a class discuss:

1. Did your own opinion on the issue change as a result of the debates? How?
2. After arguing both sides, did the issue seem more or less complex? Why?
3. Did any arguments used in the first round seem less valid in the second round? Why?
4. What one point seems most important in resolving or understanding the issue?

N. Working with sentences

1. Have students work with the sentences in which they state the pro and con arguments in relation to the issue selected, Developmental Activity B, to make them clearer and stronger. Consider the use of more vigorous verbs, concrete and specific nouns, and precise modification.
2. Have students analyze the structure of their own sentences in their argumentative essays, Developmental Activity F, to see if argumentation encourages them to use more qualification and hence more complex sentences.
3. Provide exercises requiring students to expand and to modify sentences from their argumentative essays, Developmental Activity F.

O. Training in logical thinking

1. Jumble all the sentences in a student written argumentative essay and ask students to unscramble them. In groups, the students may compare their own versions and evaluate them for logical progression of ideas.
2. Use sentences or games requiring students to identify logical analogies, e.g., "nest" is to "bird" as "den" is to ________.
3. Develop a logic game as described in Moffett, A Student-Centered Language Arts Curriculum, K-13, p. 261.

P. For help developing skills of outlining, use Tanner, English 10, pp. 275-277.

RELATED LANGUAGE ACTIVITIES

Identify language which irritates and language which soothes, Initiatory Activity A.

Differentiate among generalizations, facts, assertions, inferences, and judgments, Developmental Activity C and Supplemental Activities A, B, D, E.

RELATED COMPOSITION ACTIVITIES

Rewrite assertions or generalizations to make them more palatable and more accurate, Initiatory Activity C.

Devise questions to counter "bum" arguments, Long Range Activity B.

Develop class definitions for: generalization, fact, assertion, inference, judgment, Developmental Activity A.

Develop pro and con notes re issue into a logical sequence, Developmental Activity C.

Convert pro and con arguments into a Socratic dialogue, Developmental Activity D.

Use pro or con arguments to develop an argumentative essay, Developmental Activity E.

Make a film to support position statement, Developmental Activity B and E.

Explain in a theme a quotation from "Inherit the Wind", Evaluating Activity.

Write an analysis of critical reviews of "Inherit the Wind", Evaluating Activity.

Identify subtle transitions, Developmental Activity F.

Compose poem or essay about something which generates different inferences and judgments, Supplemental Activity F. and H.

Respond with a counter argument to an editorial or letter to the editor, Supplemental Activity J.

Rewrite argumentative essay from opposing viewpoint, Supplemental Activity L.

Switch sides in an oral argument, Supplemental Activity M.

Improving sentences, Supplemental Activity N.

RELATED CRITICAL READING ACTIVITIES

Differentiate among generalizations which are sound and those which are derived from too few specifics, are irrelevant, are unsupported, are too broad, Initiatory Activity B.

Select arguments which counterbalance those presented, Initiatory Activity D.

Identify strengths and weaknesses in comic strip arguments, Long Range Activity A.

Select information relevant to the issue chosen, Developmental Activity B.

Outline an essay of opinion, Developmental Activity F.

Evaluate the arguments in "Inherit the Wind", Evaluating Activity.

Make inferences based on facts given, Supplemental Activity G.

Make inferences re essays read, Supplemental Activity I.

Differentiate between inductive and deductive reasoning, Supplemental Activity K.

Identify logical thinking, Supplemental Activity O.

GRADE TEN

THE EYE'S MIND: VISUAL LITERACY

SCOPE OF THE UNIT

Introductory Note to the Teacher

The visual world is a book constantly communicating to someone who knows how to read, to someone who is, in short, visually literate. It is the purpose of this unit to get students to look more carefully at the "pages" of that book.

Mary and Irene show up at a party wearing the same dress. They are pleasant to each other, but through those silent stares -- in a sense sizing each other up -- they have communicated without words.

Three young girls at the symphony are talking with each other during the performance. Five people in front of them turn and glare, and the talking stops. Another message is communicated without a word.

Two soldiers stand, guns in hand; a ballerina twirls in a pirouette; a bank-teller holds high his hands -- facing a man with a gun; a young boy splashes in deep water, disappearing for long moments beneath its surface; two cars on the highway are headed full speed ahead into each other -- and more messages are communicated without words.

Such non-verbal communication is used every day to tell people how we feel about ourselves and them. The language includes posture, gestures, facial expressions, costumes, the way we walk, even our treatment of time, space, and material things.

We know instantly whether or not the person we're talking to is "tuned in." We see a nod of the head, and if the person agrees with us, it can be a vigorous one. If he smiles, we are "received" with pleasure. If he reveals his skepticism by raising an eyebrow or pulling down the corner of his mouth, we know he has some reservations. If he starts shifting his body position, stretching his arms or legs, looking around the room or becomes fidgety, the conversation is over. And all of this is communicated non-verbally.

People learn body language by observing and imitating those around them as they're growing up. Regional, class, and ethnic patterns of body behavior are learned in childhood and persist throughout life.

Non-verbal communications signal to members of our own group what kind of a person we are, how we feel about others, how we fit into and work in a group, whether we're assured or anxious -- and none of us will ever become fully knowledgeable concerning every visual symbol, but each of us should realize the power of such symbols and use that power to improve communication.

This unit is composed of three sections, each developing understandings about an important aspect of visual literacy. The sections are:

Section One - Body Language
Section Two - Significance of Objects
Section Three - Still Visual Media: Photographs, Artworks

At first glance, the unit may appear long and complex. A quick reading of the total unit, however, reveals that the objectives are limited and specific, that many explanations are included to facilitate understanding and use, that many of the activities are designed to achieve the same few goals -- thus offering innumerable options, and that given the visual literacy most students have already attained through television, movies, travel, etc., some of the goals can be achieved easily and quickly.

We recommend that each teacher preplan -- by selecting those sections, activities, and materials, e.g., films and pictures, to be used before beginning instruction, that all films be ordered immediately, that definite time limite be set and adhered to, if possible (Section I should be allotted several days only; Section II - about a week; Section III will require more time). For many teachers and classes, the activities of this unit are likely to be fascinating. It is important, nevertheless, not to allow this unit's activities to extend to a length which precludes a full and well-balanced program for the year.

The non-graded elective unit on "Film Communication" which follows this unit aims to further increase visual literacy through film analysis and film making.

TIME ALLOTMENT: 3-4 weeks

UNIT OBJECTIVES

The numbered objectives are instructional objectives -- the teacher's goals. The lettered objectives are behavioral goals, specifying the student behaviors by which to observe the success of the instructional program. Few classes should be expected to achieve all of the goals; what is achieved depends largely on student interest and ability and on teacher selection of goals and activities.

1. To develop in students an awareness of the strong analogy between verbal literacy and non-verbal, or visual literacy.

Given this stimulus or context -	The student should
a. An opportunity to observe pantomimes	Be able to state the message or story being enacted and to name some of the movements, stances, etc., which were used to communicate it.
b. Examples of visual language and verbal language	Be able to explain several of the qualities the two "languages" have in common, e.g., vocabulary, syntactical structure, context, levels of meaning, etc.
c. An opportunity to view a silent film	Be able to produce a verbal account of the story line depicted.
d. Study of any major portion of the unit	Be able to explain the importance of visual literacy, naming specific elements in several communication media which the viewer must be able to "read".

2. To develop the interpretive skills needed for increasing understanding of visual communication media.

a. Objects, single pictures and photographs, a series of related pictures or films	Be able to identify the idea or message communicated by each.
b. A picture, filmstrip, or film	Be able to identify symbolic or metaphoric elements and to state the significance of each.
c. A picture or other communication medium	Be able to state an inference which can be derived from concrete details in the medium.
d. An ambiguity in visual communication	Routinely demonstrate his awareness of the need to look for meaning in the context.
e. A film to view	Be able to identify several visual clichés.
f. Several pictures or films on the same idea or theme	Be able to identify variations on that theme or idea.

3. To develop skill in communicating through visual media.

a. A verbal message	Be able to use his body effectively to communicate that message or to assist in the communication of that message.
b. Many pictures from which to make selections	Be able to compose a pictorial statement, essay, biography, or story.

INITIATORY ACTIVITIES

Many of the activities listed here, as well as many throughout the unit, do not lend themselves to "right" or "wrong" student responses; at best, the responses are to be considered "good" or "poor" -- the criteria being the degree of specificity the student uses and the extent to which the student justifies his subjective response. This allows for a range of responses -- even some which are contradictory -- which may be considered valid.

A. To provide an introduction to visual interpretation, show the filmstrip "Stop Looking and Start Seeing" from the Eye Gate House se[illegible] Fresh Perspectives in Composition. Have students write their responses to the various exercises in visual interpretation presented in the filmstrip. As a follow-up to the skill emphasized in the filmstrip (visual inference), have students bring in a photograph from a magazine, the interpretation of which is inferential. Each student should write five questions, inferential rather than factual. In small groups, each student shows his photograph to the group, allows the group to study it, then asks the group to answer his questions on the interpretation of his photograph, requiring that the group cite specific visual details from the photograph as a basis for their inferences.

B. An excellent commentary on the increasing need for visual literacy in our age of electronic circuitry communication is the film This Is Marshal McCluhan, available from Enoch Pratt Library. The film presents McCluhanism in an interesting and understandable survey of sight and sound in modern media. An alternate film which also emphasizes visual literacy is "Worth How Many Words," County Film Library #1755.

Hold a discussion on the often-heard saying, "A picture is worth a thousand words."

1. Are pictures better communicators than words for all messages? Are there some messages which could not be told with pictures?
2. Are there any other media besides words or pictures -- whether still or motion pictures -- which communicate messages?

C. During a class, pass around a ditto (or dittoes) while a lesson is being taught. Tell students that they may "doodle" on the ditto for a few minutes, without signing their names to their doodles. The only restriction is that they may not include any verbal material -- only drawings, sketches, or shapes, designs, geometric figures. (Do not tell the students that the ditto will be a basis for a class or group discussion during a subsequent lesson.) Run off the dittoes and distribute copies to small groups. In the next lesson, have the groups analyze the doodles to determine if patterns of "meaning" are present:

Do certain doodles fall into certain categories -- some shapes, some designs, some sketches, some drawings?
Who, other than himself, is the doodler communicating to?
What are the various topics suggested by the doodles?
Select three doodles from the ditto assigned to your group and attempt to read the doodler's mind through his doodle. What were the thoughts that produced the doodle? What specific details in the doodle helped you read his mind?
Why do people doodle? (Discourage the pat answer "boredom" and have students speculate more deeply.)

D. To show the importance of gestures in communication, organize the class into several groups of two teams each to play charades. Each group should be given slips of paper with titles of books, songs, movies, and TV shows on them, prepared by the teacher in advance. Ground rules should be established before the game begins (e.g., universal gesture symbols for book, song, movie, TV show; time allotment for each individual performer, etc.). After each group completes the game, they should be asked to select the best charader from the group, and the best player from each group could compete in a "class charade champs" contest. (See Tanner, Basic Drama Projects, for further ideas on the use of gestures as communication devices; this book is available through drama teachers. For more detailed directions on charades as well as other games involving body language, see also the section "Body English", Moffett, A Student-Centered Language Arts Curriculum, pp. 165-169, available in English Department.)

LONG RANGE ACTIVITIES AND PROJECTS

A. Assign selected chapters from Body Language by Julius Fast to several students skilled in synthesizing and reporting, each being responsible for one chapter. These students will present a panel discussion of the selections from the book as a way of expanding and crystallizing key ideas in the first section of the developmental activities of this unit on: Body Language.

Recommended Chapters:

1. Chapter One, "The Body is the Message," pp. 1-8.
2. Chapter Two, "Of Animals and Territory," pp. 9-18.
3. Chapter Three, "How We Handle Space," pp. 19-34.
4. Chapter Four, "When Space is Invaded." pp. 35-52.
5. Chapter Eight, "Positions, Points, and Postures," pp. 111-119.
6. Chapter Nine, "Winking, Blinking, and Nods," pp.129-143.
7. Chapter Eleven, "Body Language: Use and Abuse," from p. 171-180.

B. Ask individual students to read and report on the chapters of The Silent Language by Edward T. Hall indicated below. The reports may be spaced throughout work on Sections II and III according to the teacher's discretion or they may all be used in a panel discussion, perhaps toward the end of class work on Section III.

Chapter One, "The Voices of Time," pages 15-30
Chapter Three, "The Vocabulary of Culture," pages 42-62.
Chapter Five, "Culture Is Communication," pages 93-98.
Chapter Nine, "Time Talks: American Accents," pages 128-145.
Chapter Ten, "Space Speaks," pages 146-164.

C. To recognize the importance that pictures play in visual and verbal communication, have students collect a series of pictures, posters and/or photographs and use them to create one of the following projects which they will present to the class for evaluation. Use during Section III on Still Visual Media.

1. A picture notebook which tells a story with as few words as possible.
2. A mobile using pictures to develop a single idea.

D. Make a field trip to the Walters Art Gallery to learn how to "read" the stories told in the stained glass windows of the cathedrals of the Middle Ages. The guides at the Walters will explain the significance of the symbols and colors used and point out the way to follow the sequence of the story.

E. Assign the following chapters of The Use and Misuse of Language, a paperback edited by S. I. Hayakawa, to five students, each being assigned all of the selected chapters. These five students should study the chapters and devise and teach a lesson based on them to the members of their small groups. One day should be allotted for the lessons, the five lessons being conducted simultaneously by the five student-teachers of five learning groups. Meet with the five student-teachers well in advance of the day of the lessons to help them plan, to encourage them to use effective inductive activities and appropriate methods of evaluation of the effectiveness of their instruction to their small groups. Also, remind student-teachers to focus their lessons on the attainment of visual literacy. This lesson could be used most effectively in Section III.

1. "A Grammar of Assassination," pages 127-174.
2. "Why the Edsel Laid an Egg," pages 169-174.
3. "The Language of Pictures," pages 175-183.

DEVELOPMENTAL ACTIVITIES

Section One: Body Language

A. The human body is a means of communication. Bodily motion, stance, and facial expression are included in the vocabulary and syntax of body language. To start the development of this generalization on a concrete level, use six student actors who, following instructions given to them privately a day earlier, pantomime the sequences of body language sentences required for this activity. Ask the class to observe each "actor" closely in order to identify the message or communication each body is making. After each sequence of performances, discuss these questions:

1. What is the message you, the viewer, received from each?
2. What parts of the body contributed to the body language sentence?
3. What moods, emotions, thoughts, and attitudes were suggested? How?
4. Why is the exact meaning ambiguous and unclear?
5. What common meaning appeared to be in all the messages?
6. What is the subject of each message? (I) The predicate?

Sequence I. Each "actor" is to pantomime "I am nervous, ill at ease, under pressure, etc." --- in short, to use his body to express discomfort.

Sequence II. Each "actor" is to show a mild smile -- which could communicate a range of messages, e.g., --- "I am attempting to hide my loose dentures," "I am restraining a dry jag," "I've just received a $10.00 check for my birthday present," "I will not show my disappointment," "I can bear it!", etc. Use questions 1-4 above; when the class reveals its frustration with the ambiguity of the messages, suggest a suitable "context" for each smile, e.g., "A, the owner of $400 dentures, is trying to eat steak," "The principal has just asked B where he put his cigarette," " C is tearing up a wager ticket at the race track," etc., and ask the class to identify the meaning of the smile in its context. Then continue with the rest of the questions and include these:

1. Where is the context for each body language sentence? (In the speaker's recent experience.)
2. What does a person really mean when he says "I can read your mind"? (I can tell what's on your mind by reading the language of your body.)

Sequence III. Have student "actors" pantomime the message given in Column A which the class interprets as well as it can; then the teacher gives the context indicated in Column B, developing it more fully as a setting -- after which the class should be able to identify the communication more easily.

Column A The pantomimed message	Column B The Context
"I don't want to dance with you."	A boy approaches a girl at a high school dance.
"I think you're cheating, Bob."	Teacher approaches Bob during a test.
"I'm trying to impress everybody with how great a dancer I am."	A boy and girl dancing to rock music - the girl observes in amazement.
"I hope you'll forgive me for arguing with you on the phone last night".	A boy approaches a girl in the school corridor.

Conclude by asking students to explain what is meant by the "grammar" of body language.

B. Have students examine the two photographs on pp. 94-95 of the paperback Pictures for Writing. Each shows a woman whose body language is communicating a message about herself -- her mood, her emotions, her thoughts, her attitudes, etc. However, exactly what those are is open to interpretations because the context of her body sentence is not provided; that is, the physical setting is not revealed. Have students choose one of the two photographs, imagine a physical setting that would provide strong context clues for the interpretation of the message the woman is communicating about herself, and describe that setting in a paragraph in such a way that the "message" is greatly clarified.

C. Just as it is possible to lie with verbal language, body language can also be used to distort reality: the "phoney" person is the person with the "fixed" smile, the young woman who feigns tears in order to elicit sympathy, the "painted" face of the aging beauty queen or movie star. Hold a class discussion on the following questions aimed at eliciting several generalizations on the role of "masked" behavior in human society:

1. What clues in a person's behavior -- excluding the words he says -- communicate to you that the person is insincere, a pretender, or "fakin' it"?

2. T. S. Eliot in his poem "The Love Song of J. Alfred Prufrock" refers

to body language lies. He says that certain individuals spend time "to prepare a face to meet the faces that (they) meet." What is the literal meaning of "prepare a face"? What is the metaphorical meaning based on the literal meaning and suggested by it?

3. Describe a situation in which "preparing a face" is lying. Describe a situation in which "preparing a face" is a social requirement, that is, a courtesy. Working in small groups, improvise a situation in which one character uses body language to lie. Improvise a second situation in which one character's body language purposely misrepresents for the sake of common courtesy.

GENERALIZATIONS

1. Not all "masking" is dishonest; frequently social amenities like common courtesy demand "masked" behavior, either verbal or non-verbal.

2. Masked behavior is dishonest when its purpose is to deceive and possibly exploit, another person.

D. Many common verbal phrases are based on body language. Have students discuss each under two aspects:

1. Describe or demonstrate the bodily gesture that the phrase is based on.
2. Identify the mental or emotional state that the bodily gesture communicates.

   a. stiff upper lip
   b. headstrong
   c. lending a hand
   d. gritting one's teeth
   e. doing leg work
   f. shrugging something off
   g. grin and bear it
   h. chin up
   i. shouldering a burden

E. This would be an ideal time to have the panel discussion described in Long Range Activity A on selected chapters from Body Language by Julius Fast.

Section Two: Signification of Objects and Styles - Semiology

F. Discuss with students the idea that a communication medium may be defined as anything through which we receive a message which originated in the mind of somebody else. Ask the students to discuss situations in which all the following objects or styles may be considered mediums of communication:

1. A yawn
2. An untidy kitchen at midnight
3. A worn single page in a book containing the rest of the pages in nearly new condition
4. A man wearing mis-matched socks
5. A room with one wall painted green, one orange, one unpainted, and one half-painted orange
6. A salesman who does not say, "Thank you," after you buy something from him

7. A salesman who says, "Thank you," after you don't buy something from him.
8. Stale popcorn you buy at a movie
9. The type of name of "pop" singing groups like "Vanilla Fudge," or "Three Dog Night," or "The Grateful Dead," or "Iron Butterfly." (Note: Not the meaning of the names, but the meaning of the style of names.)
10. White socks on a man in a business suit.
11. Anklets and high-heels on a woman in a housecoat .

Now ask all students to list ten objects within the room and to write a brief statement about what each communicates, using the two questions above as prototype questions to guide their thinking about each object. Any answers should be accepted if they refer to messages which may be communicated by the objects. Finally, have students generalize about:

1. The number or quantity of communication mediums .
2. The circumstances which must be present before an object can be considered a medium of communication. The purpose of this activity is to demonstrate the vastness of communication media in addition to words -- the main teaching point of this unit.

G. To help students recognize the vast number of associations produced by objects, dictate the following list of objects to the class, have them visualize the object and write down as many associated visual objects as they can think of. Compare lists of students to generalize that visual objects produce vast visual association objects; the number of the associations is dependent upon the experience of the individual with the object.

SUGGESTED LIST OF OBJECTS TO STIMULATE VISUAL ASSOCIATIONS

apron
rattle
diamond ring
green lawn
flashy sports car
fire engine
match
chalk
typewriter
candy bar
sandals
ferris wheel

top hat
rubber band
traffic light
white tie
tiger
teddy bear
mini-dress
cross
snake
gold fish
banana
ice cube

door bell
TV set
door knob
comb
popsicle
red hair
bicycle
clock
soft drink
marshmallow
pine tree

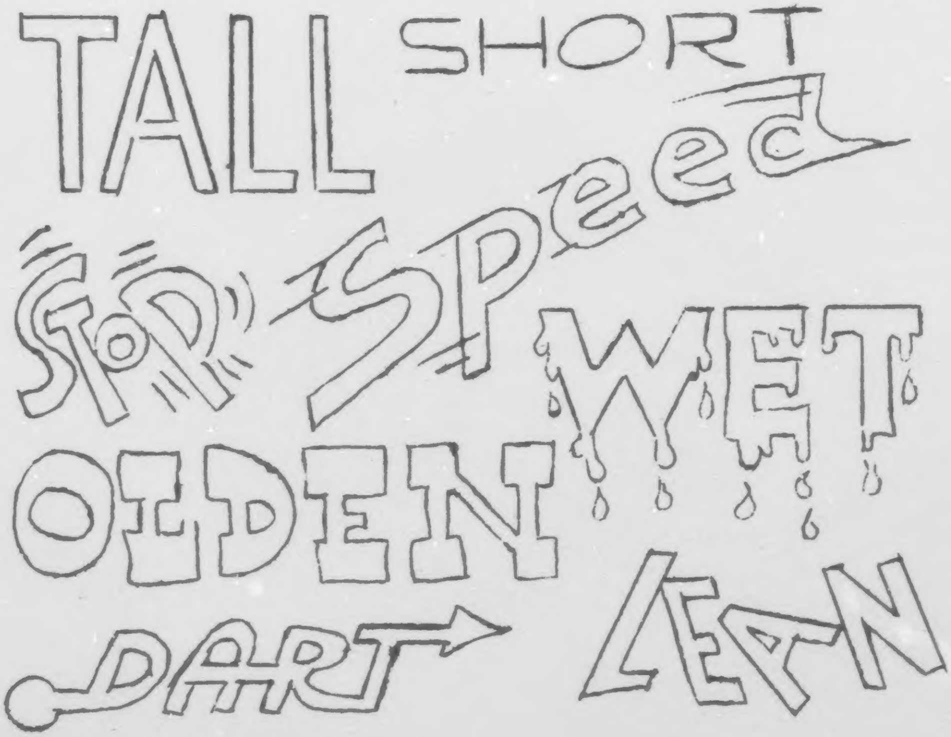
H. To distinguish between "hot" and "cool" mediums of communication give students in small groups the following directions: "If a hot medium is one that extends one single sense in high definition (one that makes its point directly and is well filled with data) and a cool medium is one of low definition requiring more to be filled in by the receiver," sort the following items into two categories by writing H (hot medium) or C (cool medium) next to each one:

_____movies
_____TV
_____a lecture
_____a dialogue
_____a text book
_____a telephone
_____A Hard Day's Night
(movie or song)
_____The Sound of Music
(movie or song)

_____a current popular dance
_____clear glasses
_____dark glasses
_____radio
_____ballet
_____Life magazine
_____Playboy magazine
_____net stocking
_____sheer stockings
_____cartoons

Compare your answers with other members in your group, and where you disagree explore your answer and try to reach a consensus. Students should enjoy adding other hot mediums and cool mediums to the list. Summarize the activity by asking: Can the manner in which an item is treated transform it from hot to cool or cool to hot? Which do you prefer? Why?

I. To show that words by themselves can communicate a message visually, have the students create 5-10 words which by their shape alone communicate their meaning.



Good sources of additional ideas include "Batman" comics, and television serials, Mad magazine, and Word Pixies in the Evening Sun.

J. To recognize the importance of immediate visual communication in printed written media, create a bulletin board display of single newspaper pages (a page of movie ads, the front page of the newspaper, the editorial page, obituary page, financial page). Begin a discussion with the page of movie ads, progressing to each of the other pages.

Questions for Discussions:

1. Is the page of movie ads a montage? Why?
2. Are the ads in conflict? Do they reinforce each other?
3. How does the front page reflect your world?
4. Does the total page add up to a message which is different from any of the single ads? What is the general effect?
5. How are each of the other pages distinctive? What different effects are gained by seeing the pages as individual portions as opposed to seeing them in their totality?
6. Do our minds create through conflict?

Organize the class into small groups to create a picture montage which communicates in its totality as well as through its individual pictures. Have each group make a presentation of the montage to the class for evaluation of its effectiveness in communicating.

K. The significance of objects can be observed on several levels ranging from concrete to abstract. To help students recognize this range of significance for most concrete things, engage the class in a discussion of an advertisement, say for a Cadillac, which you bring to class and show, enlarged, by whatever technology is available to you. Discuss in these terms:

1. What "concrete" objects in this ad tell you the setting, the characters, and the situation?
2. What generalization about the car, or other product, do you derive from this context of setting, characters, situations?
3. What does this generalization about the car, or other object, communicate/imply about you, the buyer? Is this communication intentional or accidental?
4. What does this assumption about you, the buyer, suggest about the ad-maker's view of human values, or human motivation, or human philosophy?

Clinch student understanding at this point by having the class cooperatively complete the portion of this chart which deals with the Cadillac.

Exploring the Range of Significance/Meaning of Selected Objects

The concrete meanings	Implied meaning or significance - derived from total context	Implied meaning or significance in regard to owner or user	Significance or meaning in terms of implied values, philosophy, etc.
Level 1	Level 2	Level 3	Level 4
late model Cadillac mansion landscaped grounds thoroughbred dog			

Provide additional practice by having students in small groups select specific examples (from among many assembled by the teacher) of one or more of the items listed below, analyze its meanings on the four levels indicated, and complete the chart.

A painting - a Mondrian, a Gainsborough, etc.
A comic strip - B.C., Dick Tracy, etc.
A photograph - by Karsh, Gordon Parks, etc.
A particular style of dress - formal, beach wear, etc.
A period of furniture - Early American, French Provincial, etc.
A particular dance - tango, Virginia Reel, etc.
A television commercial - Bromo Seltzer, beer, etc.

L. Use reports on chapters in The Silent Language at this time, if desired. See Long Range Activities B.

Section Three: Still Visual Media - Photographs, Artworks

Notes to the teacher:

1. Kodak publishes an excellent quarterly periodical called Visuals Are A Language. It is available on free subscription to individuals interested in visual literacy. It discusses the syntax of still and motion pictures, relationships between verbal and visual communication, vocabulary of film, etc. To obtain a subscription, send your name, title of position and school address to --

   Advisor, Education and Youth Section
   Department 841
   Eastman Kodak Company
   343 State Street
   Rochester, New York 14650

2. As a background for the following sections of this unit -- still pictures, art, motion pictures -- read "The Language of Pictures" in The Use and Misuse of Language, pages 175-183. The author, Paul R. Wendt, compares the language of pictures to the language of verbal communication, including similarities in the following categories: vocabulary, composition, grammar, syntax, paragraphing.

M. To recognize the difference in verbal and non-verbal inferential communication have the students read "The Abandoned Picnic," Perspectives 1963, page 567 and answer the colonel's questions on page 568, which are answered through verbal inference. Then have students examine and analyze the drawings on page 563, which are interpreted primarily through non-verbal inferences. Next, ask students to make simple drawings which rely for meaning on inference and have them share their drawings in small groups to see if their message is communicated.

N. To experiment with the picture as a visual communicator have students take a set of 8 paintings, photographs, or advertisements, cut them up, and organize or recombine the cut pictures to alter or completely change the message, producing at least 6 completed pictures. The members of the groups should each display one of the completed pictures, see if the class can identify the ideas the group intended to communicate, and be prepared to explain the group's thinking on the picture.

O. Use pictures, etc., collected to communicate a single idea, Long Range Activity C, here.

P. To show the importance of using explicit words to communicate, ask each student to find and bring to class a picture which communicates something to him. Exchange pictures with another student so that each student has one picture. Have each student write a detailed description of his picture and what it communicates so that a reader of the composition can mentally imagine the picture without seeing it. (Note -- Students are not to see each others pictures.) Give the written description to a third student, and ask him to sketch the picture using the written composition as a guide. After the sketch is complete, each "artist" should be given the picture on which the composition was based. He should compare his sketch with the picture and list points or details which need clarification in the written composition. After consultation with the "artist", each student should revise his written composition.

Q. To develop student skill in interpreting and evaluating photographs, use the pictures and questions in Tanner, English 10, pp. 42-50. Other photographs which are good for this purpose may be found in Marshall McLuhan's The Medium is the Massage.

R. To discover the relationship between pictures and words, have the class examine a series of large posters and magazine advertisements. (Many students have posters which can be brought to class.) Cover all the printed words on each picture and discuss the photo content, using the following questions:

1. What is the most significant thing about this picture to you? What is the"artist" saying to the viewer? How does he say it?
2. What is the relationship between the content of the picture and its development?
3. What details in the picture are related directly to the artist's message? (color, shading, kinds and numbers of objects, line, perspective, etc.)
4. How could an ad-copy writer make use of the picture and its content?

Uncover the printing on those pictures which have it, and discuss the relationship between the non-verbal and the verbal (picture and word).

5. How are the words related to the picture?
6. Is the writer being honest or stretching a point?
7. If you were the artist or photographer, how would you react to the words? Why?

Organize the class into small groups, and have each group write an appropriate message, legend, or title for a poster or photograph which has no verbal message and explain their finished product to the class. Long Range Activity E could be used here.

S. Have students compose pictorial essays, assembled in either collage or notebook form on one of the topics given below. Require them to organize the collected pictures in two parts illustrating opposing viewpoints of the same thing. For example, in a pictorial essay on "Mouths", a logical presentation of opposites would show 1) mouths expressing happiness, and 2) mouths indicating sadness. Suggested topics:

weather
clothes
animals
love
Sunday activities
dancing
dwellings
education
war
bodily stance
sleeping, etc.

T. To illustrate the use of metaphor in visual communication have students create visual biographies in photo collages composed of visual metaphors.

1. For the subject of your visual biography, select a real person or a literary character having obvious characteristics like gentleness, enthusiasm, shrewdness, etc.

2. Gather photographs which represent those characteristics. For example, a photo or drawing of a snake might be a visual metaphor for the human characteristic of under-handedness.

3. Arrange the photographs on a piece of poster paper in a way that reflects two principles:

   a. Artistic arrangements
   b. Principle of organization, for example:

      (1) From most obvious characteristics to least obvious
      (2) Juxtaposition of opposite characteristics within the same person
      (3) Other appropriate organizing principles.

4. The only literal photographic representation of the person may be a photograph of the subject of your biography, perhaps placed in the center of your collage.

As a follow-up to this activity, to show that much verbal language is based on visual metaphor, adapt Problems 1, 2, and 3 for class use from the chapter "Metaphor and Reality," pp. 50-52, Language and Reality, Neil Postman.

U. "Come to Your Senses" is an excellent source of material that might be used for study with this section. It is a film-strip series which stresses a closer look at various pictures -- either by themselves or in a series. The following sections of the teaching guide are recommended:

Film-strip 1: "Using your Senses"
p. 8 - frame 1 (observing detail)
p. 9 - frame 2 (message fragmentation)
p. 10 - frame 3 (varied angles)
pp. 16-19 frames 17-25 (variation on a theme)
pp. 19-22 frames 26-36 (rhythm and design)

Film-strip 2: "Relationships"
pp. 24-28 - frames 1-12 (Similarities in various pairs of photos)
pp. 29-32 - frames 13-21 (Contrasts in various pairs of photos)

Film-strip 3: "The Drama of People"
pp. 38-40 - frames 1-8 (people perception)
pp. 42-45 - frames 14-21 (visual dramatics)
pp. 45-48 - frames 22-27 (juxtaposition)

Film-strip 4: "Telling the Story"
p. 52 - frame 1
p. 53 - frame 2 (visual montage)
p. 54 - visual exercise involving newspaper collage
p. 55 - frame 4 (visual montage)
p. 56-57 - frames 508 (photographic montage)
p. 57 - (exercise on montage construction)

V. To discover that an artist seeks "not truth but an enlargement of the scope of his ordinary experience", organize the class into small groups to examine a series of paintings. Have them use these questions as a guide to discussion, and ask the scribes to report their findings to the class.

Suggested discussion questions:

1. How is this painting like others you have seen? How is it different?
2. How would you say the title of the painting is related to its content?
3. What details has the artist selected for inclusion? What has he omitted?
4. In what sense is this painting a "definition"?
5. Does this painting portray a view of life? What is the artist saying about life? How does he say it?
6. Formulate a one-sentence statement of the meaning to you of this painting and list specific details which convey that meaning.

Paintings in Values in Literature

"The Curious Ones" by Daumur, p. ii
"Toilers by the Sea" by Ryder, p. 6
"Albert's Son" by Wyeth, p. 54
"Skittle Players Outside an Inn" by Steen, p. 110
"The Two Guides" by Homer, p. 160
"The Artist's Studio" by Vermeer, p. 222
"Between Rounds" by Eakine, p. 373

Paintings in Conflict

"Albert's Son" by Wyeth, p. 39
"The Survivor" by Magritte, p. 47
"Runner at the Goal" by Klee, p. 53
"Tomorrow I May Be Far Away" by Bearden, p. 54
"The Subway" by Tooker, p. 57
"The Trial" by Levine, p. 155
"Ocean Greyness" by Pollack, p. 157

W. As practice in visual sequencing of meaning, have selected students take three or four photographs which, considered together in proper sequence, narrate an incident or communicate an idea.

For example:
Shot #1 - A baseball player is shown batting the ball.
Shot #2 - The player is shown within a few feet of first base.
Shot #3 - The first baseman is shown about to catch the ball.
Shot #4 - The umpire is shown calling the player out.

Have students show their visual sequences to others in their small groups to see if they can infer the narrative or expository sequence. An optional variation is to scramble the sequences and analyze the result as either --

1. Absurd, meaningless
2. New pattern of meaning evolved as a result of re-sequencing

The students, having now gained considerable skill in interpreting photographs and artworks, would find the trip to the Walters Art Gallery, described in Long Range Activity D, both enjoyable and worthwhile at this point in the unit.

SYNTHESIZING ACTIVITIES

A. To synthesize important ideas learned in this unit, organize the class into as many groups as there are classroom bulletin boards. Have each group communicate a message important to them by creating, preparing, and explaining a bulletin board with high visual impact. Establish with class criteria for evaluation of each before work begins and have class use these criteria for evaluation of completed projects.

B. Choose two students, a boy and a girl, to read the parts of the father and the daughter in "Why Do Frenchmen?" -- a dialog in script form on the importance of body language in human communication, found in The Use and Misuse of Language, pp. 187-191. The reading may be in front of the class or in small groups...if the latter, more than one set of readers will be needed, one set per group. Have the audience formulate this generalization, citing supports from the dialog:

GENERALIZATION: Non-verbal media and verbal media are integral aspects of human communication. (The wording is irrelevant -- it is the idea which students should infer from the dialog.)

EVALUATING ACTIVITIES

Throughout this unit are activities which are evaluative or can be teacher-adapted to become so. Following is a list of evaluative activities which are more general and comprehensive than those covered in the sections of the unit dealing with a specific type of visual media.

A. To evaluate student understanding of the similarity between verbal and non-verbal communication, have students express an idea or tell a story in a composition and then communicate the same idea or story through any one of the non-verbal communication mediums studies in this unit.

B. As a test of the students' ability to synthesize the key points of this unit, have students write an essay reacting to the following quotation. Students should place special emphasis on an explanation of the underlined phrases.

> "The greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion, all in one."

C. Have students write a description of a situation in which one of the objects listed could be considered a medium of communication. In the written description of the situation, have students tell who the communicator is, what the message is which is being communicated through the object, and who the intended recipient of the message is.

1. a chair
2. an umbrella
3. a cigarette
4. a broken drinking glass
5. a wilted rose in a vase

D. Have students identify five mediums of communication and explain the similarities among them.

COMPOSING ACTIVITIES (verbal or visual)

Initiatory activity D - Communication of an idea through bodily gesture
Long range activity C - Picture story; picture mobile
Developmental activity I - Writing words with a complementary design/content relationship
Developmental activity N - Rearranging a photograph to create a new message
Developmental activity P - Written description of a message communicated visually
Developmental activity S - Creation of a pictorial essay
Developmental activity J - Practice in visual sequencing of an idea or a narrative
Synthesizing activity A - Group-composed bulletin board
Evaluating activity A - Communication of the same idea in two mediums (verbal, visual)
Evaluating activity B - Written explication and application of a quotation
Evaluating activity C - Descriptive essay on a message communicated through an object
Evaluating activity D - Essay comparing similarities among five mediums of communication

LANGUAGE ACTIVITIES (verbal or visual)

Long range activity B - Analysis of language patterns of culture in The Silent Language
Long range activity A - Study of "body English" in Body Language
Developmental activity A - Analysis of syntax, structure, and function of body language sentences
Developmental activity C - Identification of the purpose of body language which distorts reality
Developmental activity D - The relationship between popular phrases and bodily gesture

- Developmental activity K - Levels of meaning in the process of signification
- Developmental activity T - Visual metaphor

CRITICAL READING/VIEWING ACTIVITIES (verbal or visual)

- Initiatory activity A - Inference based on filmstrips and still photographs
- Initiatory activity C - Analysis of doodles
- Long range activity E - Student-taught lesson on The Use and Misuse of Language
- Developmental activity B - Interpretation of body language
- Developmental activity F - Interpretation of objects and styles
- Developmental activity G - Visual associations
- Developmental activity H - Distinguishing between "hot" and "cool" mediums of communication
- Developmental activity K - Levels of meaning in the process of signification
- Developmental activity M - Comparison of visual vs. verbal inference
- Developmental activity Q - Interpretation of still photographs
- Developmental activity U - Study of filmstrip "Come to Your Senses"
- Developmental activity V - Interpretation of artworks
- Synthesizing activity B - Inferring a generalization from spoken dialog

MAJOR INSTRUCTIONAL MATERIALS

Print

Books

Chase, Mary Ellen, Jewett, Arno and Evans, William.. Values in Literature. New York: Houghton Mifflin Co. 1965.

Fabun, Don. Three Roads to Awareness. Beverly Hills, California: Glencoe Press, 1970.

Fase, Julius. Body Language. New York: Pocketbook PBK #78524, 1971.

Fogan, Edward R. and Vandell, Jean. Humanizing English: Do Not Fold, Spindle or Mutilate. Champaign, Illinois: NCTE, 1970-71

Hall, E. T. The Hidden Dimension. Garden City, N. Y.: Doubleday, 1959.

________. The Silent Language. Garden City, N. Y.: Doubleday, 1959. (Also available as a Fawcett paperback #T402).

Hayakawa, S. T. (editor). The Use and Misuse of Language. Fawcett PBK.

Moffett, James. A Student-Centered Language Arts Curriculum, Grade K-13: A Handbook for Teachers. Boston: Houghton Mifflin Company. 1968.

Sohn, David A. Pictures for Writing. New York: Bantam Books, Inc. 1969.

Sparke, William and McKowin, Clark. Montage: Investigations in Language. Toronto, Ontario, Canada: The Macmillan Company, 1970.

Tanner, Bernard R., et al. English 10. Menlo Park, California: Addison-Wesley Publishing Company, 1969.

Taylor, Calvin W. and Williams, Frank E., eds. Instructional Media and Creativity. New York: John Wiley and Sons, Inc. 1966.

PERIODICALS AND PAMPHLETS

Goba, Ronald J. "Marshall McLuhan and 'Sir Patrick Spens'." The English Journal, Volume 60 (January, 1971). pp. 62-64.

Meyer, Robert H. "Dylan Thomas - The Experience, the Picture and the Message." The English Journal, Volume 60 (February, 1971). pp. 199-204.

Murphy, Geraldine. "Teaching Fiction Through Visual and Verbal Art." The English Journal, Volume 59 (April, 1970). pp. 502-508.

Scoville, Samuel. "To Conceive of the Devil." The English Journal, Volume 58 (May, 1969). pp. 673-675.

Visuals Are a Language, a quarterly periodical published by Eastman-Kodak. For free individual subscription, send name, title of position, and school address to --

Advisor, Education and Youth Section
Department 841
Eastman Kodak Company
343 State Street
Rochester, New York 14650

Non-Print

FILMSTRIPS

Come to Your Senses: A Program in Writing Awareness. A set of 4 filmstrips by David A. Sohn. Available through Scholastic Book Services, 50 West 44th Street, New York, N. Y. 10036.

"Using Your Senses"	"The Drama of People"
"Relationships"	"Telling the Story"

(Set also includes 7 posters and 32 laminated photographs with a teaching guide.)

"Stop Looking and Start Seeing" - from the Eye Gate House filmstrip series, Fresh Perspectives in Composition.

A NON-GRADED ELECTIVE UNIT

FILM COMMUNICATION

SCOPE OF THE UNIT

This unit extends and builds on the skills and concepts introduced in the tenth grade English unit "The Eye's Mind: Visual Literacy" through film analysis, Part I, and film making, Part II. A review of "The Eye's Mind" is recommended.

TIME ALLOTMENT: 2-4 weeks

UNIT OBJECTIVES

The behavioral goals listed here are additions to those listed in "The Eye's Mind" under Instructional Objectives 2 and 3. Teachers are urged to select a limited number of goals for emphases.

2. To develop the interpretive skills needed for increasing understanding of visual communication media.

Given this situation or context	The student should
g. Class viewing and discussion of several films by directors of acknowledged ability	Be able to identify several differences in directorial style, e.g., camera technique, lighting, point of view, sound effects, atmosphere, transitions, relationship between visual and verbal elements

3. To develop skill in communicating ideas through visual media.

Given this situation or context	The student should
c. Appropriate materials	Be able to explain or demonstrate animation in film making
d. A view finder	Be able to demonstrate several basic camera techniques
e. The needed equipment	Be able to record simple, appropriate sound effects on tape and to synchronize it with a portion of a film
f. An opportunity to produce a very short film	Be able to devise a workable filming plan in advance of the actual filming
g. A movie camera and film	Be able to produce a limited amount of footage developing a simple idea.

LONG RANGE ACTIVITIES

A number of films, available from the Office of Instructional Materials and Service (OIMS) or from other sources, are used in this unit in both Part A on Student Analysis of Films and Part B on Student Production of Films. A large number of films are suggested -- only a few of which need to be shown in order to accomplish the goals of the unit. It is important to attend to the procurement and scheduling of the films selected as soon as possible. Long range preplanning is essential. The audio-visual coordinator in your school can provide you with information on film content, additional titles, film and equipment procurement and scheduling. In addition, be sure to examine the OIMS film catalog, available in the A-V coordinator's office in your school, for further information.

A. Assign selected chapters of the paperback Young Film-Makers, by Roger Larson with Ellen Meade, to several students. The chapters are on specific aspects of student film-making: for example, visual language; the movie camera; super-8 film; the camera lens; lighting; planning a movie; editing. The student assigned a chapter could become a class consultant on the specific aspect of movie-making he has studied. This activity should be used only if Section IV, B, on Student Production of Films is used.

B. To experiment with the preparation and presentation of visual media, have students in small groups prepare an audio-visual presentation using slides or silent films with coordinated sound on tape. The emphasis on the tape should be primarily non-verbal reinforcement for the slides or films, using mainly sound effects and music. The emphasis on the slides or films should be the development of a single theme or idea important to and selected by each group with guidance from the teacher. Each group should then plan and present the "A-V Show" to the class for discussion and evaluation. This could be used as a synthesizing activity.

Part A: Student Analysis of Films

Note: See "Materials Listing" at end of this unit for information about sources for films mentioned in activities.

A. To recognize that the verbal portion of a film is at best only one of two mediums of communication in films, show one of the following films with the sound turned off. Have students try to identify the story line. Re-show the film with the sound turned on to compare their suggestions with the story line communicated in the sound film. (This activity may be adapted to use with a television movie: one half the class may be asked to observe movie with the sound turned off and to compare their conjectures about the story line with the movie as seen and heard by the rest of the class.)

"The House That Jack Built"
"The American Film" (Use only one of the five segments.)
"Tell-Tale Heart"
"The Lady or the Tiger"
"The Lottery"
"My Old Man"
"Bartleby"
"The Christmas Deer"
"The Fable of the Peacock"
"Tara, the Stone Cutter"
"The Wave"
"The Doughnuts"
"Boundary Lines"
"The Dragon's Tears"
"Summer Play"
"Post No Bills"
"Psychedelic Wet"
"The Hat"
"The Loon's Necklace"

The following are prototype questions for use with the film "The Hat" (when shown with the sound turned off). The teacher may devise a set of questions for other films listed above.

1. What does the line represent?
2. How can you tell that the two characters are mutually antagonistic?

3. What does the hat represent?
4. Does the setting (time or place) change? How can you tell?
5. What does the soldier's book symbolize?
6. Why are men shown as being similar to animals?
7. What are the film makers saying about war and peace? How do they visualize their comments on war and peace?
8. What is the main idea (theme) of the film?
9. What is the conclusion of the film?

B. To explore further the use of verbal language in film communication, show one of the following silent films and have students compose narration for the film. (It may be necessary to stop the film at various spots to allow for the writing. If the film is a long one, it may take several days to complete this activity.) Culminate the activity by taping the written narration and using it with a final showing of the film. For synchronization, tape the narration while simultaneously projecting the film.

Suggested Possible Films -

"Cry of the March"
"Omega 25"
"Desert"
"End of One"
"Red Balloon"
"Dracula"
"Hunchback of Notre Dame"
"The Fence"
"Glass"
"Clown"
"Mr. Gray"
"Sun Flight"
"Post No Bills"
"Cosmic Zoom"
"Blinkity Blank"
"The General"
"Energy"
"River: An Allegory"
"Dr. Jekyll and Mr. Hyde"
"Thief of Bagdad"
"Blood and Sand"
"Son of the Sheik"
"Chairy Tale"
"The Magician"
"Night on Bare Mountain"
"Rhinoceros"

C. To recognize the use of cliché in visual communication, have students watch a 30 minute TV show and list from that show at least 5 visual clichés and 5 audio clichés, not only verbal but also background noise clichés and music background clichés. The object is to collect not the most obvious ones, but the least obvious ones, like the cliché in a person's voice. Students should compare their lists with classmates and the class should agree on which listed items are genuine clichés.

Examples:

Most Obvious:

Visual: Man in a coffin intro to a horror movie.
Audio: Sound of a creaking door when a door is used in a suspense story.

Less Obvious:

Visual: A singer's turtle-neck pullover for a ballad song.
Audio: "Halley, you're not too purty when you're mad."

D. Following are several study guides for specific films available either through OIMS or Enoch Pratt. The teacher can schedule one or more of the films and use the study guides to study content and film-making technique. The guides can be used as prototypes, and teachers can devise their own questions for other films which they order and preview before showing to class.

SUGGESTED STUDY GUIDE FOR USE WITH "THE AMERICAN FILM"

General Content:

1. Why are images and objects important to filmmakers?
2. What is "objective cinema"? How could you illustrate it in each of the film sequences shown?
3. How does "directorial style" influence the film itself? What kinds of things are each of the directors discussed in the film most concerned with and how is this related through the film sequences?

Sequence 1 - "High Noon"- Fred Zinnman

1. What is the director's point of view in the sequence, and how can you tell?
2. The close-up camera technique is used extensively during this sequence. What objects were shown and, why do you think they were filmed close-up?
3. What do the various objects shown in this sequence communicate to the viewer? (i.e., the clock, the pen and paper, the railroad tracks, the church, the gun, various faces, the empty chair, etc.) Can they be described as symbols?
4. "This sequence uses a montage effect." What does that mean? What inferences is the viewer forced to make as a result of the montage film technique? What is the main character about to do?

Sequence 2 - "North by Northwest" - Alfred Hitchcock, director

1. What is Hitchcock's point of view and how is it illustrated in the sequence?
2. What purpose does the plane serve in the film and how does the main character react to it? What typical actions which face most people in dangerous situations are used by the main character?
3. Define the term "poetic irony." How does Hitchcock employ it in this sequence?
4. Low camera angles are used in this sequence. How do they reinforce the subjective point of view used throughout the sequence?
5. Identify all shots where the camera shows exactly what the main character sees. What is the justification for these shots?

Sequence 3 - "Friendly Persuasion" - William Wyler, director

1. What is Wyler's point of view and how is it illustrated in this sequence?
2. How does this sequence illustrate Wyler's simplicity of style?
3. Describe the "body language" of Jess (Gary Cooper) that implicitly communicates the sentence, "I am irritated and worried."
4. Quick time-lapse photography is used once. Is it used effectively?

Sequence 4 - "On the Waterfront" - Elia Kazan, director

1. What is this director's point of view and how is it illustrated by this sequence?
2. Both Rod Steiger and Marlon Brando are known as "Method Actors" and

are renowned for their superior acting talents. What indicators are there of superior acting in this sequence?
3. What do the faces tell you about the people in the film?
4. What are the two men talking about in this sequence?
5. A long camera shot is used only once. Where? What type of shot -- in terms of distance between camera and subject -- is used most often? Why is this type of shot appropriate to the scene?
6. Describe and comment on the effectiveness of the various camera angles used in this scene.

Sequence 5 - "Shane" - George Stevens, director

1. What is the director's point of view and how is it illustrated?
2. What do you think is the relationship between Shane and the boy in this film?
3. How would you explain the director's use of the following as symbols? The mountain? Boy and dog? Man, boy and dog?
4. How does the director create "atmosphere" in this sequence?
5. How does the crescendo of soundtrack music at the end of this scene complement the camera technique (distance, angle, etc.) used to film the end of the scene?

SUGGESTED STUDY GUIDE FOR USE WITH "TOYS"

Segment 1 - Reality

1. How is the mood of the film set in the opening sequence (music, camera, movement)?
2. Is there any hint of what is to follow later in the film?
3. Which toys are shown first? Are these "involvement" toys? How does a child become involved with toys?
4. What are the children's emotions in this segment of the film?

Segment 2 - Transition

1. Describe the transition to the fantasy sequence (passenger plane, child's eye, war plane, etc.)
2. Is there a precise point in which reality becomes fantasy?
3. How does the camera show the blending of the toys with the children's minds?
4. Explain the following terms as they are related to the first two segments of the film: "medium shot", "close-up shot", "pan", "subjective camera", "animation".

Segment 3 - Fantasy

1. Why are the children's faces frozen just when the war toys start to "move"? Describe the children's facial expressions. Why do you think their eyes look so intense?
2. Does it matter that the battle scenes are obviously unreal? Why?
3. "In this segment, the toys become real (moving), and the children become toys (frozen)." What does this mean?
4. What is the purpose of juxtaposing children's faces with doll faces?
5. How does this segment relate to the effect of war toys upon children discussed earlier?
6. Explain the use of the "restless camera" in this sequence.
7. How are "cuts" used to advantage in the creation of the fantasy?

Part 4 - Transition

1. Describe the transition process.
2. Is the movement from fantasy to reality a reverse procedure of the first transition?
3. Can you identify the camera movements and shots in the transition segment?

Part 5 - Reality

1. Are the children the same?
2. Do their eyes and facial expressions signal any change?

General

1. View the film once with sound and once without. Does the music function merely as background, or is it an integral part of the effect?
2. Would words -- either conversation or narration -- have helped or hindered the film?
3. How is the subject of the film related to the idea of war itself? What do you think the filmmakers are saying about war?
4. Do war toys subtly condition children to accept war? Are war toys "playing at killing"?
5. Are there other types of toys which offer destructive capabilities or communicate questionable values? What are the alternatives to war toys?
6. Are the battles that nations fight with "real" war toys avoidable or inevitable? Why?

SUGGESTED STUDY GUIDE FOR USE WITH "THE RED BALLOON"

1. What was your reaction to the film? Did you like it?
2. How would you characterize the relationship between the boy and the balloon? Does it follow any patterns?
3. What do you suppose the balloon signified? What "camera tricks" were necessary to make the balloon take on human characteristics?
4. Why did the other boys want the balloon?
5. Is anyone sympathetic to the boy and his balloon? Why? How do the various people -- teacher, superintendent, church guard -- react?
6. Why do you think the filmmakers created such a glaring contrast between the balloon and the drab Paris streets?
7. Why do the boys want to destroy the balloon?
8. Why does the filmmaker have all the balloons of Paris suddenly descend upon the boy and carry him up?

SUGGESTED STUDY GUIDE FOR USE WITH "CITIZEN KANE"

Note: The length of this film will necessitate breaking it into several periods, unless a special showing can be arranged. Even though this film may have been viewed in the unit "Point of View", it can still be a valuable experience if used again -- this time for new purposes.

1. What is Kane's tragic flaw? Is he meant to be real?
2. Does the movie provide an explanation of the person Charles Foster Kane?
3. Are all the parts of the film necessary to the whole? The separate

narrators and narration? The "March of Time" sequence? The Thatcher Memorial Library sequence? The scene of Kane's second wife playing with a puzzle or singing?

4. Film critics rarely neglect to mention "Citizen Kane" as one of America's most significant films. Do you think the movie has merit simply on the basis of its contribution to the art of directing, or does the film have inherent value beyond its historical significance?
5. Some think that the film has a right to be called an American epic in film. Do the subject matter, and manner of presentation, justify this statement? Is it particularly American? Does it approach epic stature? (It may be necessary to review characteristics of epic style if students do not remember them from 9th grade.)
6. What is the purpose, function, or symbolism of "Rosebud?"
7. How effective is Welles' use of "flashback" technique?
8. What sort of society could permit one man to start a war? Is there a special moral code for great men?
9. Welles made significant contributions to the art of directing. Point out specific examples in his use of

    a. camera angles
    b. camera set-ups
    c. depth photography
    d. music
    e. sound effects
    f. audio montage
    g. side-angle lens
    h. editing: dissolves, fades, close-ups, medium shots, pans
    i. lighting
    j. composition

10. What ironies are present in visual sequence, dialogue, or event?

SUGGESTED STUDY GUIDE FOR USE WITH "WHY MAN CREATES"

1. H. Herbert Fox has said, "It would seem apparent that there is no one creative process, and there may well be as many creative processes as there are creative people." How does this film support or refute that comment?
2. Describe an experience where you have attempted to create something. Share the problems and processes of your creative attempt.
3. What are the qualities of a creative person? How would you describe creativity?
4. Who are some creative people you know? What makes them tick?
5. Why do you think the filmmaker included animation in the first sequence? What does it show? How was it used to capture a wealth of history in a few moments? To what other films could this be compared?
6. In the second sequence, what does the filmmaker say about how the creative process begins? What makes a creative person different?
7. How important is the question "What if" to a creative person?
8. What specific techniques were employed in the "Process" and "Judgement" sequences?
9. How is the word "parable" used in the sequence of the same name? Why do you think that sequence had that title? What technique was used to film the balls?
10. What statement is made by the director in "A Digression"?
11. How important is failure, as discussed in "The Search" segments? Time?

12. Is there a conclusion to the film? How does it fit the theme of the film?
13. What is the film saying to the viewer -- and how does it say it?

STUDY GUIDE FOR USE WITH "AMERICAN TIME CAPSULE" AND/OR "HOME OF THE BRAVE".

Note: For variety, if possible get both films, two projectors, and show them simultaneously.

1. What basic techniques are used by the filmmakers to cover such a large subject in so short a time?
2. What is meant by "kinestasis," and how do these films illustrate that process? How are they related to the idea of "visual montage"?
3. Compare and contrast these films with the technique used with "The Edifice" sequence of "Why Man Creates." Compare the impact of each of the three films on the viewer.
4. What are your impressions of American history and American Indians after seeing the films?
5. What is the point of view of each of the films?
6. Could "Home of the Brave" be compared to "Why Man Creates" and re-titled "How Man Destroys"?

STUDY GUIDE FOR USE WITH "MOODS OF SURFING"

1. Discuss the different moods you found in the film.
2. Can you write verbs or identify "action images" which vividly describe the motion in the film?
3. From simply viewing the film, how do you experience the events in the film (i.e., your encounters with the waves)? What techniques does the director use to make you part of the action?
4. How is the music related to the film?
5. What mood is conveyed? Point of view?
6. How is humor injected into such high danger?
7. What use is made of slow-motion technique? Panning? Wide-angle lens? Close-up? Long shots?

STUDY GUIDE FOR USE WITH "SEVEN AUTHORS IN SEARCH OF A READER"

Note: Do not tell students the title of this film until they have viewed it and discussed the questions below. This short black and white film is an excellent example of purely visual communication. The film has a musical score well integrated with the visual content, but no dialog. Live actors are used to imply a number of ideas concerning the uses and abuses of education and literacy in modern society.

1. Throughout the film, actors are used to symbolize various types of real persons. For example, the beautiful blonde model symbolizes any person who is vain, What other types of people are symbolized by individual characters in the film?
2. There are only a few basic settings in the film. What are they? What do they symbolize?
3. Describe ideas which various segments of the film communicate about the following topics:

    a. books
    b. worthwhile activities
    c. youth

   - d. age
   - e. hard work
   - f. leisure
   - g. personal values
   - h. education

4. What incident marks the climax or "turning point" of the plot? (The young man removing the book from the model's head)
5. What comment (theme) does the entire film make concerning education and literacy?
6. What would you title this film? Justify your title.

E. To reinforce the idea of themes and variations in literature (the focus of one of the units in the tenth grade English curriculum), plan a film festival, a "freewheeling among films," which illustrates themes and variations in short films, three or four of which can be shown during a class period. The prototype questions on theme and variations (included in the "Themes and Variations" unit) may be used with the films. Following is a list of suitable films organized according to theme with catalog numbers from the Office of Instructional Materials (OIMS) film catalog:

Theme: Man's Relationship to the City.

"Cities in Crises" - introduction. (#5056) 21 minutes.
"Boomsville" - the endurance throughout history of problems of the city. (#1762) 11 minutes.
"Little Man, Big City" - effects of the city on the individual (#1704) 10 minutes.
"Pompeii: Once There Was a City" - the decay of the city, unseen by its inhabitants. (#5479) 25 minutes.

Theme: Man's Relationship to His Environment.

"End of One" - the disappearance of the individual amid the vast complexity of the environment. (#1757) 10 minutes.
"Bozo, Daily Life" - Dependence of an African community on environment. (#5364) 15 minutes.
"Cry of the Marsh" - ecology. (#5417) 12 minutes.

Theme: Man's Relationship to Society and His Fellow Man.

"Friendly Game" - a chess game between black and white. (#1763) 10 minutes.
"The Weapons of Gordon Parks" - A fine but important line between types of protest weapons. (#5343) 30 minutes.
"Trial of Billy Budd" - man in conflict with unbending traditional authority. (#5276) 20 minutes.
"Joshua" - two boys confront each other and prejudice. (#5339) 15 minutes.

Theme: Man's Relationship to Basic Human Problems

"Why Man Creates" - human creativity as a source of problem solving. (#5335) 25 minutes.
"Awareness" - philosophy (Buddhism as a quest for understanding. (#5344) 25 minutes.

"Mr. Gray" - conformity vs. non-conformity. (#5365) 11 minutes.
"Time of Man" - man as an endangered species. (Contact MET unit).
"Flowers on a One Way Street" - minority vs. majority (#5337) 57 minutes.

Note: If two or more teachers are doing this section of the unit simultaneously, the films could be scheduled for showing to two or more classes per period, perhaps in the auditorium or other large viewing room.

Part B: Student Production of Films

Notes:

1. If you intend to do extensive movie-making projects with your students, and if you have never made a movie yourself, you should borrow a camera and make a short film. the experience will be a valuable insight into problems your students may encounter, and your experience in film-making will dispel any trepidation you may have felt about making movies and will help to allay similar feelings in your students.

It's not really difficult, and it can be great fun, a real possibility for artistic expression, and a valid learning experience in visual literacy, the eyes' mind.

Experiment. Try all of the techniques available on your camera: slow motion, zoom-in zoom-out, etc. Using each technique even only once will sufficiently prepare you to instruct your students with confidence on the way to execute the technique. For the subject of your film, choose one that can be shot at few locations, preferably just one:

Rush-hour on the Beltway
Parking lot of a shopping center (or church when services let out)
A beach scene
A flea market (several are held in Baltimore on Sundays on drive-in theatre lots)
A one-concept film: faces, beauty, modes of transportation, for example

You will notice when you are shooting your movie -- even if it's just fifty feet long -- how you are keenly aware of the necessity of selectivity in choosing from the infinite visual scene in front of you; you will notice that you consciously choose to film most scenes because of a significance your heightened visual sensitivity has grasped -- in short, you will have the feel, the technique, and the consciousness of an artist -- all of which your students may share if you implement some of the activities within this unit, and, of course, others of your own devising.

And you will help to decrease visual illiteracy. You, as an English teacher, should have a relatively easy job. As an authority on verbal communication, you will see the many analogies in movie communication and written communication: focus, structure, juxtaposition, emphasis, coherence, unity, theme, point of view, film syntax (the careful arrangement of two or more scenes to produce a comment), etc. As a film-maker, you will quickly see the usefulness of your knowledge of effective verbal communication in application to the analogous non-verbal communication.

2. The following information is for the purpose of familiarizing you and your students with some of the equipment that is either necessary or highly desirable for a program of student film-making.

CAMERA: Super-eight milimeter movie cameras are best. They are fast replacing standard eight milimeter cameras for two reasons: they project a larger screen image than standard-eight; they are easier to load with film, using cartridges which are simply inserted in the camera. Camera prices range from $30.00 up, depending upon the number of "gimmicks" on the camera, most of which are not essential to student film-making. There are, however, several features which are desirable:

- a. Zoom lens - allows for zooming in and out.
- b. Cable release - this is essential for animation: it is a cable with a plunger at the end which is pressed to release and expose only one frame of film at a time.
- c. Slow-motion
- d. Automatic electric eye to set light exposure.

FILM: Super-eight movie film is less expensive than one might think. It comes in cartridges, is available in many brands, and the average price per cartridge is $2.00 for fifty feet of film. You will find cheaper prices in discount stores rather than camera stores. Each cartridge contains fifty feet of film which lasts approximately 3½ minutes when projected on the screen. Although 3½ minutes may seem like not much time, it is adequate for most student-made movies. The film is available in color or black and white -- although ironically, the black and white is more expensive because of fewer processing facilities for the development of black and white movie film. Public demand for color exceeds the demand for black and white. Take the exposed film cartridge to any drug store, department store, or camera store for processing. Processing takes only two to four days. The cost per cartridge is from $1.75 to $2.25.

MOVIE LIGHTS: Students should be encouraged to set their films outdoors wherever possible. This eliminates indoor lighting problems. For color film, artificial lighting of high intensity is necessary for almost all indoor shots. However, a type of black and white film (Kodak TRI-X) produces excellent results with indoor shots lit only by the lighting available in the room. Movie flood lights, either on stands or with clips to attach to chairs, range from $10-$25.

TRIPOD: The most common flaws in student-made films are poor focusing and shaky camera. The first is corrected with more experience in focusing the movie lens. The second is best corrected with a tripod, onto which the movie camera is screwed and thereby held steady during filming. (A tripod is desirable but not essential if students are taught to hand-hold the camera extremely steady during filming.)

MOVIE SPLICER, MOVIE EDITOR: These two pieces of equipment are highly desirable, but the splicer is essential for student film-making. Splicers are inexpensive, from $5-$10. They provide a simple way of joining two pieces of film. Editing of rough footage into a coherent film is one of the most fascinating and challenging processes of film-making. In the process, all bad footage is edited out, sequences are re-arranged to produce an order that is the most effective. Super-eight movie editors cost from $10-$25.

PROJECTOR: Any super-eight projector.

Note: See the following data sheets for useful information on film time, projection speeds, and screen time for super-eight film.

3. Consult Appendix One for additional helps on student film-making.

RUNNING TIMES AND FILM LENGTHS FOR COMMON PROJECTION SPEEDS

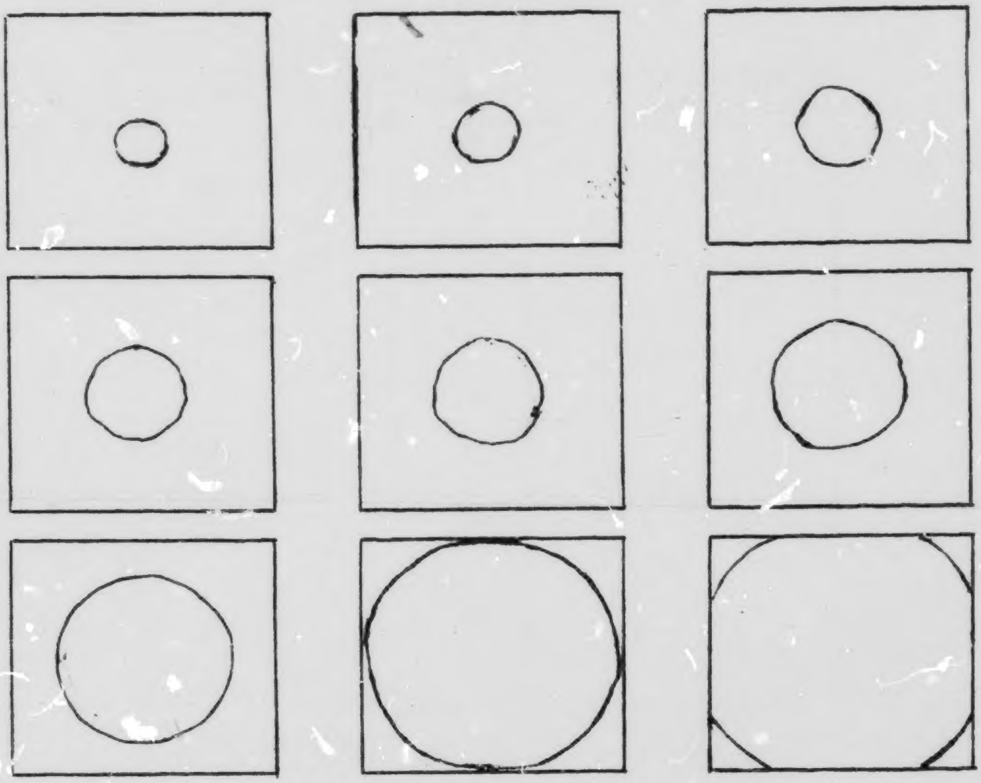
Film Format		Super 8 (72 Frames per Foot)			
Projection Speed in Frames per Second		18		24	
Running Time and Film Length		Feet + Frames		Feet + Frames	
Seconds	1	0	18	0	24
	2	0	36	0	48
	3	0	54	1	0
	4	1	0	1	24
	5	1	18	1	48
	6	1	36	2	0
	7	1	54	2	24
	8	2	0	2	48
	9	2	18	3	0
	10	2	36	3	24
	20	5	0	6	48
	30	7	36	10	0
	40	10	0	13	24
	50	12	36	16	48
Minutes	1	15	0	20	0
	2	30	0	40	0
	3	45	0	60	0
	4	60	0	80	0
	5	75	0	100	0
	6	90	0	120	0
	7	105	0	140	0
	8	120	0	160	0
	9	135	0	180	0
	10	150	0	200	0

TYPICAL RUNNING TIMES

Film Formal	Super 8			
Projection Speed in Frames per Second	18		24	
Inches per Second	3.0		4.0	
Film Length and Screen Time	Minutes	Seconds	Minutes	Seconds
Feet 50	3	20	2	30
100	6	40	5	0
150	10	0	7	30
200	13	20	10	0
300	20	0	15	0
400	26	40	20	0
500	33	20	25	0
600	40	0	30	0
700	46	40	35	0
800	53	20	40	0
900	60	0	45	0
1000	66	40	50	0
1100	73	20	55	0
1200	80	-	60	0

F. A simple but interesting way for students to understand the basic principles which accounts for the illusion of motion in films is to have them make an old fashioned flip-page booklet. Directions:

1. Cut out twenty-five pieces of blank (unlined) paper measuring 1½ x 2½.
2. Gather the twenty-five slips of paper and bind them on one side using two staples.
3. Starting with the first slip of paper, draw a simple object, perhaps a small circle.
4. On the next slip of paper, draw a circle slightly larger.
5. On the next slip of paper, draw a circle slightly larger than the last circle.
6. Continue this process until you have used up ten to fifteen of the pages in your booklet.
7. Quickly flip through the pages of the booklet and you will see the circle "move," growing larger and larger.
8. For the rest of your booklet, experiment with more complicated movements, using a greater quantity of shapes.



Example of a Small Circle Being Animated off the Page.

Following this activity, have students discuss the validity of the term "motion picture." All films consist of great quantities of still photographs projected in rapid succession onto the screen, usually twenty-four still pictures per second. Have students discuss the following:

1. How is the motion in "motion pictures" an illusion?
2. What is the difference between television motion and film motion?

3. Animation is a special technique of film-making, used in all cartoons. How is it done?
4. During one hour of a two-hour movie, the viewer is exposed to almost 200,000 still photographs. During the other hour, the viewer's eye is actually exposed to a blank screen, which results from the fraction of a second that one frame is being followed by another over the projection shutter and light. What do you think makes the viewer unaware that for one half of the two hours he has been watching a blank screen?

   Note: To reinforce the understanding of animation, show the short student-made film "The Refiner's Fire" (available from the Office of Instructional Materials.) Ask students to speculate on the techniques used in the making of the film. The film is short enough for multiple viewings within a class period. Perhaps some students would be interested in making a film that uses animation of geometric shapes to communicate a theme, such as was done by the student filmmakers of "The Refiner's Fire."

G. To show the students an example of a film made largely without a movie camera, have them view Norman MacLaren's five minute film "Blinkity-Blank." MacLaren discusses the genesis of this film in a film documentary on the making of his movies called "The Ear Sees, the Eye Hears." Students can approximate the film-without-movie camera technique by using several hundred feet of bleached movie film.
Begin by unwinding the film and distributing it throughout the class, giving each student a portion -- perhaps twenty-five feet to work with. Three techniques are effective for producing motion of abstract or geometric shapes when projected onto a screen:

1. Magic markers, or other color applicators
2. Pins,which can "punch" holes into the film to produce interesting motion designs.
3. Combination of the above. The film "Make a Movie without a Camera" (#1390) discusses this technique of movie-making and provides excellent student-made examples.

H. To illustrate simple camera techniques like zoom-in, zoom-out, pan right, pan left, have students construct a view-finder out of a piece of paper.

1. Take a sheet of loose leaf paper and cut out a rectangle 1" x ½" in the center. This is an approximation of a movie camera view-finder, the device which allows you to see the scene that you are filming.
2. Techniques of the view-finder:
   a. Framing the scene.
      Select a scene in the classroom, put your view-finder up to your right eye, and move the paper until you have your scene "framed" in a way that emphasizes the aspects of the scene you consider significant. Now move about the room; re-frame your scene from various physical points of view until you select the one which seems most effective.
   b. Zoom-in, Zoom-out.
      Select one key object in the scene and gradually move the paper away from your eye, keeping that object centered in your view-finder. You will notice a "close-up" effect known as zooming-in. To zoom-out, gradually move the paper closer to your eye.
   c. Pan right, pan left.
      Move the paper to the right while looking through the view-finder.

You are now panning the scene. Now pan left.

d. High angle, low angle.
Stand higher than the subject to be filmed, and looking through the view-finder point the paper downward framing the subject. This type of shot is a high-angle shot. The opposite (shooting something higher than the camera) is a low angle shot.

Note: An optional follow-up is the short film "Cosmic Zoom," an animated film which clearly illustrates, in a non-technical way, the technique of zooming-in. The film is available from the Office of Instructional Materials. (#1772). More than just illustrating zoom-in technique, "Cosmic Zoom" offers a fascinating comment on whether man is the center of the universe, or whether he is a component of the entire cosmos. This brilliant short film is suitable for all levels of student abilities.

The reports on Young Film-Makers, Long Range Activity A used here, could add important concepts to those being developed by the activities in Section B.

I. To give students practice in adding sound to silent films, show a commercial eight milimeter film (Laurel and Hardy, Dracula, Keystone Cops, etc.), many of which are available free on loan from Baltimore County Public Library branches. Have students identify moments in the film where sound effects could be added: siren, honking of horn, scream, sound of wind, thunder, etc. Have a group of students prepare a tape-recorded soundtrack -- but no dialog -- synchronized with the film image to which the sound applies. They may "manufacture" the sounds themselves or use a sound effects record or tape actual sounds and add them into the tape while the movie is being projected.

The purpose of simultaneity of recording and projecting is to achieve synchronization of the audio and visual portions of film. A variation on this activity, more difficult than the former, is to use sound effects associated with what is portrayed on the screen but which are not caused by what is portrayed on the screen. For example, a shot of a little boy eating a candy bar (what is portrayed on the screen) could be accompanied by the sound of a dentist's drill (sound effect associated with what is portrayed on the screen). For more extended practice in adding sound to a film, use with volume turned off on the projector the long Buster Keaton film "The General", available from the Office of Instructional Materials. (#5341). Have students add two kinds of sound -- sound effects and appropriate background music. All of activity I is designed to give students practice in the skill of synchronization, a technique they can then apply to their own films later on.

J. An outstanding film-maker who uses relatively simple film techniques to produce sophisticated films is Norman MacLaren. His techniques are discussed in "The Ear Sees, The Eye Hears," a fifty minute film using excerpts from his films illustrating several of his techniques, simply explained.

1. Drawing directly on film to produce animation
2. Transformations of object and character
3. Fade-in/fade-out
4. Matching film image with musical soundtrack

The film (available from OIMS) is in two reels and lasts fifty minutes. Show one part one day and the second part the next day. Have students take notes on the film techniques which MacLaren discusses and save them for use during their own attempts at film-making.

K. To show students an example of a competent student-made movie using camera technique to reinforce the drama of a situation, use "Jet Car" and "The Thief," both available from OIMS. (Each movie is short enough to permit multiple viewings within a class period: more than one viewing is essential to the analysis of any film technique.) For each film have students do the following:

1. Count the number of shots in the film; a "shot" is defined as the amount of footage exposed between the starting and stopping of the movie camera. "Shot" and "scene" are not synonymous: scenes are composed of a series of shots.
2. Time each shot in terms of how long it lasts on the screen. Not all shots last the same time on the screen. What principle, evident in this film, seems to govern shot-time?
3. Classify each shot according to the following:

    a. Distance - How near to the subject was the camera? Close-up, medium, long-shot? Was there a necessity for the distance used or was the choice of distance arbitrary?
    b. Angle - What angles were used?
    Horizontal: left, right
    Vertical: high (camera pointed down in relation to subject), low (camera pointed up in relation to subject), level (camera is at same height as subject).
    c. Movement - zoom-in, zoom-out, pan left, pan right, etc.
    d. Speed - Fast motion, normal motion, slow motion.

4. In these two student films, like the majority of student films, no dialog is present on the soundtrack. The reason is the extreme difficulty of synchronizing dialog. Do you think the lack of dialog in these two student films is handled effectively? Is the lack obvious and therefore distracting?

L. To recognize the importance of appropriate material and technique to film-making, have students in small groups read "The Cremation of Sam McGee" by Robert Service, Unknown Worlds to answer the following questions. Scribes should report the consensus of each group to the class.

Questions for small group discussion:

1. As you read the poem, see if you can visualize how it might be made into a movie.
2. Would you have to stick to the order of events in the poem?
3. Where would you make use of long shots, medium shots, and close-ups?
4. When would it be most effective to use techniques of pan, fade, and dissolve?
5. Would sound effects be important to a movie rendering of this poem?
6. Whom would you select to do the narrating? What kind of voices would you choose?

Synthesize the discussion by asking:

1. When mixing two media such as word-art and visual-art, is there

danger that one or the other will become simply decoration?
2. Can just any poem be made into a movie? Explain.

M. The purpose of this activity is to involve as many students as possible in film-making, hoping that from their experience in this activity, individual student film-makers will produce in the future competent films of their own. Because of the large number of students involved -- most of whom have never operated a movie camera -- the quality of the finished product may be mediocre. In short, the activity emphasizes process not product.

1. Have the class decide on a general theme (topic) for the class-made movie. The simpler the theme the better: walking, pollution, cars, weather, sports, etc.
2. Organize the class into pairs. Each pair will be assigned two things.

   a. A maximum amount of footage to be filmed by the pair: 12½ feet per pair is sufficient to accompalish the purpose of this activity; namely, to familiarize a wide range of students with movie camera operation. Students should be shown the film footage counter on the camera, instructed in its use, and told not to exceed 12½ feet per pair.
   b. Specified filming techniques which the pair is to employ in shooting footage. The techniques may be selected from the following list. The same techniques may be assigned to more than one group provided that a range of the techniques -- but not necessarily all on the list -- is evident in the actual film that is class-produced. Students should learn about the techniques prior to their filming in a number of possible ways: student familiarity with them; teacher description of techniques, and demonstration of the techniques in movies shown to the class; student research, the pairs investigating the techniques assigned to them. Assign two techniques per pair of students.

List of Camera Techniques

(1) Speeded-up action (fast motion)
(2) Speeded-up or slowed-down time (time lapse)
(3) Slowed-down action (slow motion)
(4) Animation (titles, end)
(5) Animation (live, thing) - Silent film "jerkiness"
(6) Color filter (tinted cellophane or glass over movie lens)
(7) Subjective camera (the camera represents what a person in the film sees)
(8) Fade-in/out (manipulation of focus)
(9) Pan: right, left, fast, slow
(10) Dolly shot (smoothly moving camera)
(11) Distant shot, cut, close shot of same scene or subject
(12) Establishing shot, cut, sequence of close shots of details seen in establishing shot
(13) Distant shot (50 yards or more): high angle
(14) Distant shot (50 yards or more): low angle
(15) Close shot (less than 15 feet): tilt up
(16) Close shot (less than 15 feet): tilt down
(17) Shots of a sequence of still pictures or photographs: filmed collage

(18) Scene shot in reflecting surface (mirror, pool, polished car, etc.)
(19) Rapid sequence shots: 10 within 20 seconds shooting time
(20) Exterior night shot
(21) Interior shot using movie lights
(22) Interior shot using Kodak TRI-X black and white film (requires little or no lighting in addition to natural or artificial light already present in room).
(23) Automatic zoom-in/zoom-out.
(24) Manual zoom-in/zoom-out.
(25) Psychedelic effect shot (repeated fast manual zoom-ins and zoom-outs.)

3. Since only a few movie cameras - or perhaps only one - will be available, a schedule must be prepared for the distribution of the camera(s) to individual pairs of student film-makers. Centralize the place of pick-up and return of the camera. Assign each group a definite date for pick-up and date for return of the camera. A good arrangement is pick-up days on Mondays, Wednesday, and Fridays. For example, one pair picks up the camera on Monday after school and returns it with their shot footage (12 1/2 feet) on Wednesday. The next pair picks up the camera containing a partially exposed cartridge of film on Wednesday after school, takes the camera, and exposes 12 1/2 more feet of the cartridge and returns the camera Friday before school. The next pair picks up the camera on Friday after school and returns it Monday before school. Then the cycle begins again until all pairs have completed their assignments.

4. Pre-planning is essential to successful film-making. Even though this activity is unambitious in terms of the quality of the finished film product, students in pairs should pre-plan their limited segments of the proposed class-film. The "Scene and Filming Plan" sheet can be used for pre-planning purposes with the class-made movie and can be adapted for use with more ambitious movies made by individual students or student groups later on.

SCENE AND FILMING PLAN

(1) NAME OF FILM-MAKER(S):
(2) IDENTIFICATION OF SEQUENCE OF WHICH THIS SCENE IS A PART:
(3) NUMBER OF SCENES WITHIN SEQUENCE:
(4) LOCATION OF SCENE (SETTING):
(5) ACTORS AND BRIEF ROLE DESCRIPTION OR TYPE OF "REAL-LIVE" PERSONS TO BE FILMED:
(6) SPECIAL REQUIREMENTS -- PROPS, COSTUMING, SET DECORATION:
(7) ACTION TO BE FILMED:
(8) JUSTIFICATION FOR SCENE:
(9) SOUNDTRACK MATERIAL TO ACCOMPANY SCENE (spoken word, sound effects, music): (Use attached sheet if more space is needed to describe the accompanying soundtrack material, which will be taped and run simultaneously with this scene as part of your sequence.)
(10) TEXT FOR SCENE IDENTIFICATION PLACARD TO BE PROJECTED ON SCREEN: OPTIONAL
(11) CAMERA TECHNIQUE AND ANGLE. AND WHETHER MOVING CAMERA OR FIXED.
(12) SHOOTING TIME FOR SCENES (in seconds)

5. See #10 in the "Scene and Filming Plan." Since the purpose of this activity is emphasis on the process of film-making rather than the product of film-making, the inclusion of placards in the completed film may help to achieve the purpose of the activity. Have each pair of student film-makers prepare a placard to be filmed before the beginning of each scene. Standardize the content and format of the placard.

   a. Use a 2' x 3' white poster with dark letters.
   b. Information to be printed on the placard: a brief description of the camera technique used in the scene.
   c. The placard should be held three feet from the movie camera and filmed in focus for five seconds. Then shoot the planned scene.

   Placards will help the class to identify techniques during a class viewing of the film. Afterwards the placards may either be edited out or retained for future viewing by students who need readily accessible examples of techniques they would like to use in their own films. The unedited film, with placards, could be used as a reference film, a visual dictionary of film techniques. If the film is to be used for reference, disregard #6 below.

6. Following the completion of the shooting of the film, designated individual students or student groups may be assigned to edit, splice, title and project the film. A tape recorded soundtrack -- music, narration, or both -- may be developed after the film has been edited and spliced together.

N. It would be ideal but unrealistic to have each student make his own film either during this unit or, more likely, as an outgrowth of the unit. A compromise is the following activity, the culmination of which is the group production of four films -- one per group. The selection of the films to be produced is based upon group evaluation of shooting scripts (scenarios), each member of the group having written a shooting script. The group selects the best shooting script and delegates responsibilities for the production of a film based on that shooting script. (The "Scene and Filming Plan", included in Activity M, may be dittoed and used as the basis for a complete shooting script; each scene in the proposed film requires one "Scene and Filming Plan" sheet.)

SYNTHESIZING ACTIVITIES

A. Hold a film festival of student-made films. Have students explain the origin of their film, show it, and answer questions from the class. Perhaps select the best entries, through class vote, under certain categories, like:

1. Best idea
2. Best use of special effects
3. Best integration of sound with visual elements
4. Best synchronization, etc.

B. Use also - Long Range Activity B

EVALUATING ACTIVITY

A. To evaluate student progress in understanding photo technique, conduct a photo contest and have the class select the best entries in several areas to be pre-selected by them, (i.e.; still life, action-motion, sports, human interest, etc.) After winners have been selected by the class, submit them for inclusion in the school newspaper, yearbook, or literary magazine.

COMPOSING ACTIVITIES (verbal or visual)

Developmental activity B - Written dialog to synchronize with silent film
Developmental activity F - Construction of a flip-page booklet
Developmental activity G - Making a movie without a camera
Developmental activity H - Framing a scene to communicate significance
Developmental activity I - Synchronizing sound images with visual images
Developmental activity M - Class-made movie
Developmental activity N - Written scenario

LANGUAGE ACTIVITIES (verbal or visual)

Developmental activity C - Visual cliché

CRITICAL READING-VIEWING ACTIVITIES (verbal or visual)

Developmental activity A - Inferring a story line from a silent film
Developmental activity D - Study, interpretation, and criticism of a number of films
Developmental activity K - Analysis of the relationship between camera technique and content in student-made films

MATERIALS LISTING

FILMS:

A. Silent or only musical background:

(1) The following films are available on free loan from OIMS, the Baltimore County Central Film Library.

American Time Capsule #1760, Color, 3 mins.
Blinkity Blank, #1748, Color, 5 mins.
Clown, #5431, Color, 15 mins.
Cosmic Zoom, #1772, Color, 11 mins.
Cry of the Marsh, #5417, Color, 14 mins.
Desert, #5429, B/W, 25 mins.
End of One, #1757, Color, 10 mins.
Energy, #5416, Color, 12 mins.
Fence, The, #1765, Color, 7 mins.
General, The, #5341, B/W, 27 mins.
Glass, #4298, Color, 11 mins.
Home of the Brave, #1794, Color, 3 mins.
Mr. Gray, #5365, Color, 11 mins.
Omega, 25, #5375, Color, 13 mins.
Refiner's Fire, The, #1784, Color, 7 mins.
River: An Allegory, #1771, Color, 10 mins.
Ski the Outer Limits, Color, 27 mins. (Contact MET unit)
Summerplay, #5499, Color, 15 mins.
Sun Flight, #1761, Color, 6 mins.
Toys, #1792, Color, 8 mins.

(2) The following films are available on free loan from Enoch Pratt Library.

American Time Capsule, Color, 3 mins.
Blood and Sand, B/W, 27 mins.
Chairy Tale, B/W, 10 mins.
Dr. Jekyll and Mr. Hyde, B/W, 27 mins.
Dracula, B/W, 27 mins.
Hat, The, Color, 18 mins.
Hunchback of Notre Dame, The B/W, 27 mins.
Magician, The, B/W, 13 mins.
Night on Bare Mountain, Color, 8 mins.
Red Balloon, The, Color, 34 mins.
Son of the Sheik, B/W, 27 mins.
Thief of Bagdad, B/W, 27 mins.
Toys, Color, 8 mins.

B. Films with dialog or narration:

(1) The following films are available on free loan from OIMS, the Baltimore County Central Film Library.

American Film, The, #5333, Color, 36 mins.
Awareness, #5344, 25 mins.
Bartleby, #5490, Color, 17 mins.
Boomsville, #1762, Color, 11 mins.

Bozo, Daily Life, #5364
Chicamagua, #5474, B/W, 33 mins.
Christmas Deer, The, #4652, Color, 14 mins.
Cities in Crises, #5056, Color, 21 mins.
Citizen Kane, B/W 119 mins.
Cosmic Zoom, #1772, Color, 8 mins.
Dr. Heidiger's Experiment, #5488, Color, 17 mins.
Doughnuts, The, #4629, Color, 26 mins.
The Ear Sees, the Eye Hears, #5487, Color, 58 mins.
Fable of the Peacock, The, #4695, Color, 14 mins.
Flowers on a One-Way Street, #5337, B/W, 28 mins.
Friendly Game, #1763, B/W, 10 mins.
House that Jack Built, The, #1777. Color, 13 mins.
Jet Car, #1785, Color, 3 mins.
Kite Story, #5379, Color, 25 mins.
Lady or the Tiger, The, #5493, Color, 17 mins.
Little Man, Big City, #1704, Color, 10 mins.
Loon's Necklace, The, #1345, Color, 11 mins.
Lottery, The, Color, 17 mins. (contact MET Unit)
Make a Movie Without a Camera, #1390, Color, 6 mins.
My Old Man, #5494, Color, 17 mins.
Night and Fog, #5468, Color, 31 mins.
Pompeii: Once There Was a City, #5479, Color, 25 mins.
Post No Bills, #1818, Color, 9 mins.
Psychedelic Wet, #1764, Color, 8 mins.
Refiner's Fire, The, #1784, Color, 6 mins.
Seven Authors in Search of a Reader, #5473, B/W, 21 mins.
Summer Play, #5499, Color, 14 mins.
Tara, The Stone Cutter, #1395, Color, 8 mins.
Thief, The (Contact MET Unit)
Time of Man, 60 mins. (Contact MET Unit)
Up Is Down, #1793, Color, 6 mins.
Wave, The. #1735, Color, 9 mins.
Why Man Creates, #5335, Color, 25 mins.
Worth How Many Words, #1755, Color, 8 mins.

(2) The following films are available on free loan from Pratt Library.

A Child's Christmas in Wales, B/W, 26 mins.
Boundary Lines, Color, 10 mins.
Dragon's Tears, The, Color, 6 mins.
Moods of Surfing, Color, 15 mins.
Tell-Tale Heart, Color, 8 mins.

C. *Books*

Kuhns, William and Robert Stanley. *Exploring the Film*. Dayton, Ohio: George A. Pflaum. 1968.
______________________________. *Teaching Program: Exploring the Film*. Dayton, Ohio: George A. Pflaum. 1968.
Larson, Rodger and Meade, Ellen. *Young Filmmakers*. New York: Avon, 1969.
Smallman, Kirk. *Creative Film-making*. Toronto, Ontario, Canada: The Macmillan Company. 1969.

D. Periodicals

Franza, August. "The Liveliest Art in the Classroom." *The English Journal*, Volume 58 (November, 1969), pp. 1233-1237.

Geller, Bob. "Dear Benjamin". *The English Journal*, Volume 58 (March, 1969), pp. 423-425.

Hanke, Jeanette J. "Filmmaking - Some Experiences With the Gifted". *The English Journal*, Volume 60 (January, 1971), pp. 121-125.

Scheufele, Kirk. "Making Films With Students." *The English Journal*, Volume 58 (March, 1969), pp. 426-27, 31.

APPENDIX ONE: BIBLIOGRAPHY ON STUDENT FILM-MAKING

(Most books are available at Baltimore County Branch Libraries)

Books on Film-making:

Bomback, R. H., Ed., *Handbook of Amateur Cinematography*.
Brodbeck, Emil E. *Handbook of Basic Motion-picture Techniques*. Philadelphia: Chilton, 1966.
Ferguson, Robert. *How to Make Movies -- A Practical Guide to Group Film-Making*. New York: Viking Press, 1969.
Grosset, Philip. *Planning and Scripting Amateur Movies*. London: Fountain Press, 1963.
______. *The Complete Book of Amateur Film Making*. London: Evans Bros. Ltd., 1967.
Larson, Rodger, and Ellen Meade. *Young Filmmakers*. New York: E. P. Dutton, 1969.
Lidstone, John and Don McIntosh. *Children As Film-Makers*. New York: Van Nostrand Reinhold Company, 1970.
Lowndes, Douglas. *Film Making in Schools*. London: B. T. Batsford (distributed in New York by Watson-Guptill), 1968.
Oringel, Robert S. *Audio Control Handbook*. New York: Hastings House, 1963. (Contains information on soundtrack recording and synchronization.)

Manuals: (Generally available in camera shops.)

Duitz, Murray. *Better 8mm Home Movie Guide*. Philadelphia: Chilton, 1960.
Gaskill, Arthur L., and David A. Englander. *How to Shoot a Movie Story - the Technique of Pictorial Continuity*. New York: Morgan and Morgan, 1960.
Matzkin, Myron A. *Better Super 8 Movie Making*. New York: Amphoto (distributed by Hastings House), 1967.

Filmography: A basic aid to students of film-making is *A Filmography of Films about Movies and Moviemaking*, available from Dept. 1454, Eastman Kodak Company, 343 State St., Rochester, N. Y. Listed are films on all aspects of moviemaking from basic techniques to aesthetics, with information on the availability of each film.

Reference Books on Films:

Basin, Andre. *What is Cinema?* Berkeley: University of California Press, 1967.
Houston, Penelope. *The Contemporary Cinema*. Middlesex, England: Penguin Books, 1963.
Jacobs, Lewis. *The Rise of the American Film: A Critical History with an Essay on the Rise of the Experimental Cinema in America, 1921-1947*. New York: Teachers College Press, Columbia University, 1967.
Knight, Arthur. *The Liveliest Art - A Panoramic History of the Movies*. New York and Toronto: New American Library, Mentor Book, 1957.

Films on Film-making: (Consult OIMS or Enoch Pratt film catalogs for further information on titles.)

Films Available from OIMS:

- American Time Capsule #1760
- Basic Film Terms #5496
- Cosmic Zoom #1772
- The Ear Sees, the Eye Hears #5487
- Jet Car #1785
- Make a Movie without a Camera #1390

Films Available from Enoch Pratt:

- The American Film
- American Time Capsule
- Biography of a Motion Picture Camera
- Blinkity-Blank
- The Thief
- The Weapons of Gordon Parks
- Young Film-Makers

APPENDIX TWO: FILM AND CATALOG SOURCES

NOTE TO THE TEACHER:

Almost all of the film distributors listed will send you a catalog of films which they distribute. Most catalogs are free. Some list films which may be borrowed free; others include primarily rental films -- both short films and feature-length, "Hollywood" films. Many of the catalogs provide full and insightful annotations, discussions on topics related to visual literacy, hints on creative film-making, etc.

American Friends Service Committee
Audio-Visual Department
160 North 15 Street
Philadelphia, Pennsylvania 19102

Anti-Defamation League of B'nai B'rith
222 West Adams Street
Chicago, Illinois 60603

Athena Films
570 Seventh Avenue
New York, New York 10036

Audio-Visual Center
Kent State University
Kent, Ohio 44240

Audio Film Center
10 Fiske Place
Mount Vernon, New York 10550

Brandon Films, Inc.
221 West 57th Street
New York, New York 10019

or (authorized distributor)
Film Center, Inc.
20 East Huron Street
Chicago, Illinois 60611

or (Western Office)
Western Cinema Guild, Inc.
244 Kearny Street
San Francisco, Calif. 94108

Carousel Films
1501 Broadway
New York, New York 10036

Chicago Public Library
N. Michigan and E. Washington
Chicago, Illinois 60602

Columbia Cinematheque
711 Fifth Avenue
New York, New York 10022

Contemporary Films, Inc.
330 West 42nd Street
New York, New York 10036

or 828 Custer Avenue
Evanston, Illinois 60202

or 1211 Polk Street
San Francisco, California 94109

Continental 16 Inc.
Walter Reade Sterling, Inc.
241 East 34th Street
New York, New York

Creative Film Society
14558 Valerio Street
Van Nuys, California 91405

Films Inc. (a subsidiary of Encyclopedia
Britannica Educational Corp., 425 North
Michigan Avenue, Chicago, Illinois 60611)
38 West 32nd Street
New York, New York 10001

Indiana University
Audio Visual Center
Bloomington, Indiana 47401

Interlude Films
524-C East Glenoaks Boulevard
Glendale, California 91207

International Business Machines
Films and TV News Activities
590 Madison Avenue
New York, New York 10022

International Film Bureau, Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

International Film Foundation
475 Fifth Avenue
Suite 916
New York, New York 10017

Jam Handy Organization
2821 East Grand Boulevard
Detroit, Michigan 48211

Janus Films, Inc.
267 West 25th Street
New York, New York 10019

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

or (Western Office)
1714 Stockton Street
San Francisco, Calif. 94133

National Council of the Churches of Christ
Broadcasting and Film Commission
475 Riverside Drive
New York, New York 10027

National Educational TV and Radio Center
10 Columbus Circle
New York, New York 10019

Protestant Council of New York
SEE: National Council of the Churches of Christ

Trans-World Films, Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

Twelvetrees, Inc.
125 S. Atherton Street
State College, Pennsylvania 16801

Twyman Films, Inc.
329 Salem Avenue
Dayton, Ohio 45406

United Artists 16mm Film Library
United Artists Corporation
729 7th Avenue
New York, New York 10019

United World Films
221 Park Avenue South
New York, New York 10003

University of Illinois
Visual Aids Service
704 South 6th Street
Champaign, Illinois 61820

University of Michigan
Audio Visual Education Center
416 4th Street
Ann Arbor, Michigan 48104

University of Minnesota
Audio Visual Center
Minneapolis, Minnesota 55455

University of Southern California
Film Distribution Division
Department of Cinema
University Park
Los Angeles, California 90007

University of Southern Illinois
Audio Visual Service
Carbondale, Illinois 62901

Wolper Productions, Inc. (David Wolper)
8720 Sunset Boulevard
Hollywood, California 90069

GRADE TEN

THEMES AND VARIATIONS

SCOPE OF THE UNIT

"Themes and Variations" is a unit that should come late in the year, serving as a culmination of the other units. The range of ability among classes may be served if Part I only is used with low ability classes and Part III is restricted to academically able classes. Its three parts deal with three major aspects of theme in both literature and composing experiences students engage in. These aspects are:

(1) The nature of themes in the arts, with special emphasis on the problem of identifying themes in literary works. Ability to identify theme is developed through analysis of short stories, short poems, plays, television shows, and a few pieces of expository writing. Students are encouraged to write in similar forms, developing themes related to the significance or point of the experience or of the data.

(2) The ways in which different writers have dealt with the same general themes in varied forms, and with statements of specific themes that reflect the writers' unique ways of looking at an experience. Composing activities in this section of the unit encourage groups of students to work out different narrative treatments of the same general theme.

(3) The ways in which a single writer will become preoccupied with one or more major themes and handle them in a number of different works. Writings by John Steinbeck and J. D. Salinger are used as the prototype material, but individualized reading of several selections written by one of a number of authors may be substituted.

Though the unit is literature-centered, it provides ample opportunities for students to put themselves in the place of the story teller, artist, dramatist, poet who is concerned with interpreting human experiences common to us all in a unique way that reflects his own sense of values. Music, visual aids, sources of invention and organization in the mass media -- especially television -- are included as fundamental parts of each section.

Theme is the most difficult element of narrative forms to identify or to develop. The present junior high school program includes a number of experiences with fiction and narrative forms of all types; but up to the tenth grade, the emphasis on the elements of fiction has featured the plot, character, setting triad -- with some attention to point of view and theme in the ninth grade. Theme as it relates to the author's major concerns, the attitude he has toward his subject matter, his value judgments about life -- is difficult to discuss because it is related to philosophical stances and because the word "theme" itself is used -- and accurately used -- with many different connotations. Like the word "image," which is examined rather thoroughly in the ninth grade poetry unit, the word "theme" must be tackled head-on by both the teacher and the class. Agreements about the way the word is to be used in particular activities and sections of the units must be clearly understood if vague concepts and inadequate ability to deal with theme in composing activities are to be avoided. In the unit, the word is used in two ways. One connotation indicates the broad, abstract, underlying concerns basic to all human experience -- love, hate, death, marriage, envy, frustration, maturity, aging, and so on. When it is used in this sense, the word "general" should be associated with the word "theme," or the word "general topic" used also. The most frequent use of the word, however, is for the more particular themes of individual works, the author's or creator's "implied statement" about the significance of a particular aspect of life described as the central story experience of his poem or play. Pupils are helped to arrive at theme through examining its relationship to the other elements of fiction, and are encouraged to state the various themes in a single sentence.

RECOMMENDED TIME ALLOTMENT: Six or eight weeks, half of this period to be devoted to Part One of the unit.

UNIT OBJECTIVES

The numbered objectives are instructional goals; the lettered ones are performance objectives. Teachers are urged to emphasize only a limited number of goals.

Part I - Themes

1. To recognize the idea, subject matter, or topic of any art form, e.g., music, art, literature, as the theme.

Given this situation or context	The student should
a. Examples of art, music, literature, etc.	Be able to point out specific elements which develop or imply the general theme of the selection

2. To identify the general and the particular themes of literary selections regardless of genre.

b. Prototype questions	Be able to determine a particular theme of a literary selection and to state it in a sentence.
c. A literary selection	Be able to illustrate the difference between a general theme and a particular theme.
d. A literary selection	Be able to identify one or more minor themes in addition to the major theme.
e. An abstract or general theme	Be able to name an appropriate less abstract, i.e., a particular theme and an illustrative concrete incident, thus forming an "abstraction ladder."

3. To compose a simple narrative or essay developing a theme.

f. An experience, real or fictive	Be able to state both the general theme and the specific theme.

g. A personal incident	Be able to state the significance of the incident and to narrate it revealing its significance or theme.
h. Information about a person	Be able to make a reasonable generalization and to develop it in writing.

Part II - Variations

4. To recognize literary variations on the same theme.

i. Group discussion of a literary selection	Be able to summarize the consensus regarding the general and the specific theme.
j. Literary selections on the same theme in different genre	Be able to state the variation on the theme in each.

5. To recognize the relationship between narrative elements and theme.

k. Class identification of the theme of a selection	Be able to name incidents in the plot and aspects of character and setting which contribute to the development of that theme.
l. Literary or pictorial selections in which the setting is the subject	Be able to state the relationship between the setting and the theme.

6. To compose a description developing a theme.

m. Pictures focusing on some aspect of nature	Be able to state his view or reaction in a generalization or theme statement and to develop it in a short prose or poetry "impression."

Part III - Variations By a Single Author

7. To recognize an author's preoccupation with a single theme and his variations on that theme.

n. A literary selection with major and minor themes	Be able to explain how one complements and reinforces the other.
o. Several works by the same author developing the same general theme	Be able to state the particular theme statement of each selection.
p. Class study of several works by the same author	Be able to explain the relationship between his theme and his style, his theme and the length of the selection, his theme and his development of the characters.

q. Class study of several works by the same author	Be able to explain the relationship between his pervading theme and a characteristic literary device, e.g., imagery, fantasy, language level, etc.
r. Reading of several works by one author	Be able to relate selected quotations from his works to the major theme.
s. Raw data about an author's life	Be able to formulate a generalization about the relationship between the author's life and the general theme of his writings.

8. To express in writing an awareness and appreciation of an author's preoccupation with a single general theme.

t. Study of several works by the same author	Be willing to attempt to imitate the author's theme and style.
u. Study of several works by one author	Be able to develop in writing a generalization about that author's preoccupation with a certain theme.
v. Class reading and discussion of a literary selection	Be able to write an analysis of the development of one character in relation to the theme.

INITIATORY ACTIVITIES

A. We assume that when someone paints a picture or takes a snapshot, he does so because he senses something significant he wishes to capture and communicate. In some cases, the "something significant" in art is a tone, a feeling; in others, it is an idea, a point of view about a subject. As interpreters of this communication, we perceive the tone or the idea by observing the work of art.

1. Ask students to select their favorite piece of visual art -- a painting, a print (including magazine reprints such as those in the Life issues on Picasso), a professional photograph, or a poster -- and to be prepared to explain to others what they consider significant about it. A student may select something which conveys an obvious mood or technique, but not a clear central idea, like Mondrian's "Rhythms of Straight Lines," or any of the works by Jackson Pollock or Franz Kline. If this happens, the teacher may point out that in some cases, the artist is interested in color or form or texture as "ideas" in themselves, and that the student has correctly discerned that it is this element of the medium which is significant. If the example selected by the student does have a central idea, have the student first, identify the general theme (war, love, poverty) and second, state as concisely as possible what the artist seems to "say" about the subject, what the particular theme is; e.g., War is cruel, love is grand. This activity should be informal: the teacher may begin with his own favorite; he should not contradict the thought or feeling of the student; he should not judge the quality of the selection. The whole focus of this activity is on free expression of an idea. (If the students have few sources for this activity, suggest art books in the library, magazines, or collections of photographs like Family of Man. Occasionally, teachers themselves, or departments, have

collections of prints which would be useful.)

2. Use Tanner, English 10, activities C1, C2, C3 on pp. 7-11 to develop the understanding that different perceptions result in different abstractions. Photographs in Pictures for Writing can be substituted for the one in Tanner, p. 10.

3. The prints in Adventures in Appreciation, Classic Edition, are a good source for unified class study. The purpose of this examination should be to get students to state the idea of selected works of art. Choose an example, such as "Tiger Hunt" by Rubens on p. 261, and ask the following questions.

   a. What is the subject matter? What is happening?
   b. If there are people involved, how do they react? How can you tell?
   c. Judging from just this image, what comment does the artist make a about life?

   Other sources such as Voices, Values in Culture, Man in the Dramatic Mode, slides and filmstrips available from the school library, transparencies in Art, Architecture, and Civilization would be useful.

4. Different artists may convey different attitudes about the same general theme. Have students examine the prints on p. 264 by Vermeer and p. 335 by Chardin in Adventures in Appreciation, Classic Edition. In each case a woman in a domestic scene is the topic or general theme. Vermeer, observing around him the materialism gained from increasing world trade, illustrates a rather affluent woman who shows little sign of discontent. On the other hand, Chardin uses the posture and expression of the woman, along with incidental details like the blood on the chopping block and vegetables on the floor to show the resignation of the woman. In the first example, the particular theme may be "Affluence brings security and contentment." In the second example with the same subject -- woman in a domestic scene -- the particular theme may be "A woman who succumbs to drudgery loses her interest in life."

5. If the students are interested in the examination of art, the teacher may extend the activities to a study of a topic such as social criticism. Begin by showing students examples of art which seem to convey social comment and asking them to identify the various general themes. Some possibilities are Goya's "The Executions of the Third of May" and Picasso's "Guernica" (war); Ben Shahn's "The Passion of Sacco and Vanzetti" and "Vanzetti and Sacco" (social injustice); Picasso's "The Frugal Repast" (poverty); Sheeler's "American Landscape" and Hirsh's "Lower Manhattan" (evils of industrialism); and other examples illustrating economic inequality, alienation, racism, and so forth. In small groups, the students may choose one of the general themes and investigate the attitudes of different artists toward that theme. This should give students practice in identifying and stating particular themes. In addition to making many of the sources mentioned in A2 available to students, suggest that they bring to class art books, "postcard prints" from museums, and any other materials they can find. Pictures for Writing is another good source.

6. If students are able to handle subleties in discerning "message" in art, the teacher may point out that even if the work of art has a theme, it

may be a very obscure one. In fact, different interpreters may get very different ideas from the work. This observation may have emerged in Activity 4; a picture of a slum could be related to themes like racism, poverty, social injustice, economic inequality, alienation, and so on. Use an example such as Wyeth's "Christina's World"; for this picture, some students will state an idea about hope or optimism, pointing to the outstretched hand. Others will notice the helplessness and see no one to take the outstretched hand and interpret it as hopelessness. At this point, the teacher may have students examine what they bring to the work of art which makes them interpret it according to their own experiences. Encourage students to bring to class pictures whose subtleties provoke widely disparate interpretations.

7. Other opportunities for investigation of theme in art are:

   a. A study of the message in pop art with examples from the works of Roy Lichtenstein and Andy Warhol among others.
   b. A study of the development of theme statements from one artist like DeKooning, using his works from "Seated Woman" ca. 1940 to "Door to the River," 1960.

   In all of these activities the art teachers are available for help if the English teacher's background in art is shaky.

B. The word "theme" is also associated with music; however in music the technical definition is associated with a series of musical notes.

   1. Popular music has become an important medium of communication for young people. Beginning in the late 50's the artists expressed messages in folk music; through the 60's popular music was used for actual protest. Choose some of the more "classic" examples such as "Where Have All the Flowers Gone," "We Shall Overcome," "The Times They Are A'Changin'" or whatever is current at the time you are teaching this unit and ask students to identify the particular theme in each. This activity may be combined with the one on social criticism in art to show how similar ideas are treated in different media.

   2. Music without words can't tell stories or convey ideas except through pitches and textures of sound. Program music, however, is instrumental music composed to follow a story-line, which is presented in program notes. If students are interested in seeing the relationship between the theme of a story and the tone of the music, have them examine one of these examples: "The Nutcracker Suite," "The 1812 Overture," "The Sorcerer's Apprentice," or "Scheherazade." Begin by playing the music and asking students to imagine a story developing. Allow them to share their creations before telling them the story and asking them to identify the theme. (The record jackets usually have succinct notes which are very helpful.) A second playing of the record should then reveal the characteristics of the music which support such a theme. Students may wish to choose a story or poem they have read in another unit and select a musical accompaniment which supports it. Tapes or "live" presentations of these readings may follow.

   3. In instrumental music, the term "theme" does not mean "central idea" as we have been using it. It refers instead to a group of notes constituting the musical statement of the central "motif" on which variations and

repetitions are developed. For instance, in addition to relating his music to the central ideas of each of the four stories in "Scheherazade," Rimsky-Korsakov also uses a repetition of two musical themes -- the Sultan's theme and the Sultana's theme -- as a unifying thread to connect the different sections. The first is a harsh, threatening phrase heard at the very beginning suggesting the stern Sultan who is always ready to listen to Scheherazade's stories, but just as ready to cut off her head if she fails to interest him. The second theme, given to violin and harp, is much more graceful, suggesting the feminine nature of the Sultana. Just as in literature, however, these themes are seldom stated explicitly; in most cases they must be inferred from their repetition.

Interested students may wish to continue selecting themes from music. If so, use Beethoven's "Fifth Symphony" which many will recognize immediately and Dvorak's "New World Symphony" which has obvious themes resembling folk songs like "Swing Low Sweet Chariot" and "Goin' Home." Other examples can be found in Wagner's operas. To each of his major characters, Wagner has assigned a particular theme which is played at their every entrance. Such themes are very easy to identify and are called "signatures." (Remind students of "signatures" of commercials -- Marlboro cigarettes, Coke, Salem cigarettes, etc.) The Bach fugues are also good examples with easily identifiable themes, musical themes unrelated to programs and stories.

C. The word "theme" is not usually associated with advertising, yet ads do convey central ideas powerfully and immediately. The advertiser's topic is his product; the major theme that underlies each successive advertisement -- whether it be a printed, spoken, or mixed media television presentation -- is the amazing worth of the product. "__________ is indispensable to your happiness and well-being" is a kind of verbal "theme" of most advertising. The variations on the theme that appear in each separate and successive ad concentrate on the advantages of particular aspects of that product.

Practice identifying the topic (product) and theme (statement about the product) by examining printed ads and viewing TV ads for similar products, such as cigarettes, gasolines, and detergents. Write a one-sentence statement about each category, using this sentence pattern: "__________ gasoline (or ....) will save you money by giving you better mileage per gallon-cost (or ....)." Compare the variation on the theme of worth to the customer for related products. What variations do the manufacturers feature? Are they all actually "honest" reflections of the product's true worth, or do some of them capitalize on aspects that have little relationship to the product?

Discuss with the class the ways in which the printed ad, the spoken ad without pictorial accompaniment (radio), or TV ads with the picture deliberately tuned out, and the ad that uses mixed media -- picture, word, and music -- convey the advertiser's theme. How is music often used to associate a true musical "theme" with a verbal and pictorial theme? How is it used to support the tone of the advertiser's theme?

LONG RANGE ACTIVITIES

A. Groups of students interested in art and/or music could begin preparing projects to be shared with the class as a synthesis of this unit. Those interested in art could select a general theme and show to the class all of the visual variations of that theme from comic strips to magazine photographs and posters to prints or original paintings. Those interested in music could explore musical comedies and operas for variations on a theme. The art and music groups might wish to work on the same theme and bombard the class with the visual and aural variations. (Use to synthesize Part I.)

B. Suggest that each interested student choose a general theme and, during the course of the unit, collect illustrations of that theme in as many media and genre as possible. For example, the chosen theme might be -- ecology, justice, fair play, forgiveness, or selfishness and illustrations might be collected from movies, television shows, music, paintings, magazine articles, newspaper stories, poetry, drama, novels, short stories, etc. In preparation for sharing his collection with the class each student should identify in writing the particular theme of each example. (Use to synthesize Part II.)

C. If Part III of the unit is to be used with the class, assign the reading of the novel at least one week before the last third of the unit is begun. In addition to reviewing the prototype questions for identifying theme, provide the class with guide questions to facilitate the transition from identifying theme in a short story to identifying theme in a novel. Reading guides for The Pearl by John Steinbeck and for Catcher in the Rye by J. D. Salinger are included. If Of Mice and Men (or works by Ray Bradbury, Isaac Azimov, John Tunis, Jessamyn West, or George Orwell) is used, a study guide should be drawn up and distributed. The NCTE publication "Good Reading for Junior High Schools" offers other suggestions. Discussion guides on works by Steinbeck and Salinger are included in Part III.

Student Guide for Reading The Pearl

CHARACTER

1. What is Kino like at the beginning of the book? What does the priest consider Kino? Who decides that they will take Coyatito to the doctor? Who leads the way? How does Kino show his anger against the doctor? How mature an act is this?

2. Describe the relationship between Kino and Juana. What do you admire most about each one? What in their relationship would you dislike if it appeared in your own relationship with another?

3. Why does Kino hear "songs" of happiness or danger rather than think through the sources of happiness or danger?

4. How does Kino react every time he hears the song of evil? Is there any similarity in the word choice Steinbeck uses to describe him?

5. How does your view of Kino change again when he walks back into his village? Note the description.

PLOT

6. List as they appear in chronological order the dangers in the life of Kino and Juana. What is the difference between those before he found the pearl and those after?

7. Who or what is Kino's antagonist? Who wins?

SETTING

8. Describe the setting in which Kino lives.

9. How different is his brush house from the others in his village?

10. Notice the two major descriptions of the town, the first in chapter I, paragraph beginning "They came to the place where the brush houses stopped"; the second description is at the beginning of chapter IV. What feeling do you get from the first? What effect do details like "city of stone and plaster", "city of harsh outer walls", "secret gardens", and "caged birds" have on your impression? In the second, to what is the town compared? What will the unit not tolerate?

SPECIAL EFFECTS

11. Note each appearance of songs and decide if the pattern they make reflects or assists the pattern of the whole story: What is the first song to appear? What song intrudes upon it? How does this reflect the action? What song next appears? How does it connect with the previous two songs? When do the song of the Family and the song of the pearl mingle? When does the song of the pearl mingle with a different song? What has happened at that point? How do the songs explain Kino's final action of throwing away the pearl? What finally happens to the song of the pearl?

12. Why does Steinbeck include the ants? There are three references to them; find them. In the first, what two kinds of ants are there? What is Kino's relationship to those ants? In the next reference -- during Kino's flight -- does Kino still watch them "with the detachment of God"? What is his relationship to them now? In the last reference to ants, Kino sees the trackers as "scurrying ants and behind them a larger ant." Relate this to the first description. Who is now the dusty ant? Who is the "big black ant with a shiny body"? What is the meaning of Kino's change from a creature who views other beings with the detachment of God into one of the very creatures which he formerly observed?

Student Guide for Reading Catcher in the Rye

CHARACTER

1. What sort of a person is Holden Caulfield at the beginning of the book? Examine his relationship with his classmates Stradlater and Ackley, his teachers, girls, his parents, and his sister. With whom does he have a close relationship?

2. How is Holden's sensitivity displayed in his encounter with Spencer?

3. Who are the objects of Holden's admiration?

4. How does Holden react to various situations?
    - being thrown out of school
    - losing fencing equipment
    - Stradlater dating Jane
    - meeting the mother of a classmate on the train

5. In what ways does Holden find himself doing the very things he says he despises? How is this behavior related to the themeof maturation?

6. Does Holden Caulfield change in any of his attitudes at the end of the story?

PLOT

1. How long a period of time does the action of the book encompass? In what way is this a comment on the pace of modern society?

2. List the people Holden encounters in his journey into New York after he leaves Pency. What facets of adult society/life does he experiment with? What are Holden's reactions to these encounters? How do these encounters further alienate him from the adult world?

3. Contrast Holden's encounter with Phoebe at home (pp. 172-173) and the later episode at the zoo (pp. 210-211).

SETTING

1. When and where does this story take place?

2. Why is so little description of the setting given?

3. How does the lack of description of the setting result from the point of view from which the story is told?

4. Why does Holden make so many references to the pond in Central Park?

D. Ask students to collect from newspapers human interest stories with characters and settings in which Steinbeck or Salinger would have been interested. These stories will be used in Part III, Developmental Activity Y.

DEVELOPMENTAL ACTIVITIES

PART ONE - THEMES

The initiatory activities should bring out the generalization that the word "theme" has many different connotations in different contexts of art, music, advertising, and other fields. The one common denominator of meaning, however, is its use as a word to convey the statement about the aspect of a general topic of most significance to the composer of the communication -- artist, musician, or advertiser.

In Part One of this unit, students learn how to identify themes by engaging in activities designed to help them realize that themes in literature are revealed through the basic narrative elements of setting, character, and plot; and that one identifies the theme by asking, in a form adapted to the individual selection, a series of prototype questions. Toward the end of Part One, an effort is made to have students see that there are rhetorical occasions when exposition, a factual statement, is a more appropriate way of handling a central idea than is narration.

A. A well-known type of theme is the moral derived from a simple fable. Have students examine a number of fables in order to understand the difference between general theme and specific theme. Aesop's Fables borrowed from the library will provide an interesting collection from which to make selections. If unfamiliar fables are used, students will be challenged to do the necessary thinking. Begin by reading to the class a fable like "The Travelers and the Purse," (White, Aesop's Fables, New York, Random House, 1964, pp. 44-45), omitting the moral. Then discuss the following:

1. What is the fable about? (Insist that the students identify the topic or general theme in a one word abstract noun which names the human quality being discussed, in this case - avarice or greed.)

2. What is the moral of the fable? (It is - "If you do not share your good fortune with others, don't expect them to share in your misfortunes." Note that the moral makes a statement about the topic, and is a specific theme.)

Additional practice in identifying topics and morals or themes should be provided by having students discuss the above questions in relation to several additional fables from Aesop.

To put fables in a contemporary setting, make selections from James Thurber's, Fables for Our Time, Further Fables for Our Time, and The Thurber Carnival. Carlsen et al., American Literature, Themes and Writers, an anthology for grade eleven, contains four of Thurber's fables: "The Very Proper Gander," "The Shrike and the Chipmunks," "The Glass in the Field," and "The Owl Who Was God." These fables, too, should be discussed in terms of the topic and the statements about the topic of each fable.

The generalization to be derived from discussing both Aesop's and Thurber's fables is: Some forms of literature make an explicit statement of theme. For later contrast with other types of writing, ask students to write the generalization in the form of a definition to be kept in their notebooks.

B. Gossip or slander is an insidious evil to which most people are subjected sometime in their lives. Engage the class in a discussion about their personal experiences with gossip, using these questions:

1. How did it come to your attention that you were being slandered?

2. What was actually said about you? Was it true or not?

3. How did you react? (List the ways named. The ways are likely to be these: a. you ignored it, b. you tried to convince friends that it is not true and, c. you confronted the originator of the slander.)

4. What happened as a result of your reaction?

Then present the class with this minimal situation and have them form groups to improvise dramatically a solution to the problem: A classmate you consider a friend told a mutual friend, A, that you "borrowed" a neighbor's car, had an accident, and were held overnight in jail last summer. You observe your classmate talking secretively to A and then to B; immediately thereafter, you see A and B talking to C and D. What do you do? Each group should enact the gossip chain and the reactions to it. If the slandered person chooses to ignore the gossip, he should verbalize an interior monologue which reveals his thoughts and reasoning. Discuss:

1. How did you, the slandered person, feel?

2. Which behavior (of the slandered person) seemed most convincing, i.e., ignoring it, trying to convince others of your innocence, or confronting the perpetrator?

Have the class read Anton Chekhov's "The Slander," Adventures in Appreciation, Classic Edition, pp. 146-149 - and use the questions on p. 149 for small group discussion. Each group should conclude its discussion by formulating a sentence which states clearly the point that Chekhov is making about reactions to slander. (Use the sentence beginning suggested in No. 9, p. 149.)

Other stories which have obvious, easily identifiable themes are listed below; some should be used to provide more practice in identifying themes.

"The Gift of the Magi," Adventures in Appreciation, Laureate Ed., p. 147.
"The Interlopers," Values in Literature, p. 256.
"The Revolt of Mother," Adventures in Appreciation, Classic Ed., p. 29
"The Last Flower, a Parable in Pictures," Conflict, p. 174.
"The Little Girl and the Wolf," Conflict, p. 164.

C. Identifying the theme of a literary selection under teacher guidance is a relatively easy matter. Our goal, however, is to teach students how to identify themes independently of teacher or class help. "The Sniper," a story of the Irish Civil War, found in Stories, p. 3, in Conflict, p. 41, and in Values in Literature, p. 252, is used to demonstrate the basic questions which must be asked about any selection in order for the reader to identify the theme.

After a brief introductory discussion of the intermittent nature, continuing even to the present, and the underlying causes of the Irish Civil War, have the class read "The Sniper." The teacher should lead a class discussion of the story using these prototype questions:

1. What is the setting, in time and place, of the story? Could the story have taken place elsewhere or in another time, or is the setting an indispensable element?

2. Who is the main character? What kind of person is he (she)? What problem or difficulty does the character face?

3. How is the problem worked out in the actions of the plot? What is the final solution or resolution for the main character?

4. Suggest in a word or phrase the kind of feeling or mood that the story arouses.

5. State the general area of human experience the story deals with. Then write a sentence in which you state the significance of the particular

aspect of this general experience that seems most significant in the story. This statement should be the statement of the central theme of the story.

6. Is the significance of the experience (or theme) the same for the reader as for the main character? Does the story have a general or a limited application?

7. Is the point of the story, or the theme, dependent equally on setting, plot and characterization, or is it related more to one than to the others?

When class discussion of "The Sniper" has been concluded satisfactorily, the teacher should ask the class to consider the kinds of questions a reader must ask himself if he wishes to identify the theme of a literary selection. The teacher may mention that the questions he used were effective for this purpose and ask the class to name the kinds of things these questions dealt with, i.e., setting, characters, plot, mood and tone of the story, and their relationship to the central idea. Since asking good questions is extremely difficult, the teacher should not ask the students to state or to paraphrase his questions. Rather, at this point, the teacher should share with the class the actual questions used in discussing "The Sniper." The questions may be dittoed, uncovered on the chalkboard, or posted on a wall chart. The heading should be "Prototype Questions for Arriving at the Main Theme of Stories, Short Plays, and Narrative Poems."

To reinforce student understanding of the value of these questions, the teacher may wish to

a. Use them for a quick review discussion of "The Sniper."
b. Use them in relation to "The Slander" and other stories read in Activity B.
c. Use them to identify the theme of an easy narrative poem, e.g., "The Man He Killed," Stories, p. 6; Values in Literature, p. 319.

D. Have the students, working in small groups, use the "Prototype Questions for Arriving at Theme" to identify the themes of numerous short stories and poems. The teacher will wish to assign a book or a combination of books to each group, naming, from the lists provided below, the particular selections to be read. (If a selection has been read in conjunction with some other unit, it can be reread quickly for a new purpose - to identify the theme.) After all groups have read their selections, discussed them - using the prototype questions, and arrived at themes which represent the consensus of the group, have each group report to the entire class. The report should consist of a quick summary of each selection read and the theme of each selection. All members of the class should be urged to record the names of any selections they would like to read and free reading time should be provided in subsequent periods.

Some of the selections, not read now, may be used later on if the teacher decides that the class needs more practice in identifying themes.

Selections from *Values in Literature*

"An Underground Episode," p. 46
"Jug of Silver," p. 224
"Antaeus," p. 265
"An Elegy on the Death of a Mad Dog," p. 292
"The Ballad of East and West," p. 293
"Invictus," p. 320
"Leisure," p. 321
"Song of the Settlers," p. 323

Selections from *Adventures in Appreciation*, Classic Edition

"Contents of a Dead Man's Pockets," p. 3
"To Build a Fire," p. 15
"The Duke's Children," p. 93
"The Storyteller," p. 141
"The Piece of Yarn," p. 150
"On Liars," p. 170
"Sir Roger and the Witches," p. 175

Selections from *Adventures in Appreciation*, Laureate Edition

"An Untitled Story," p. 2
"The Open Window," p. 44
"Death of Red Peril," p. 49
"A Mother in Manville," p. 94
"The Duke's Children," p. 108
"The Bishop's Candlesticks," p. 120
"The Rat Trap," p. 131

Selections from *Perspectives*, 1969 edition

"This is the House," p. 43
"Horatio," p. 88
"The Day of the Bullet," p. 297
"Old Milon," p. 356

Selections from *Perspectives*, 1963 edition

"A Donkey in a World of Horses," p.55
"A Man Who Had No Heart," p. 101

Selections from *Voices*, Second Book

"I Don't Mind," p. 18
"Incident: Baltimore," p. 22
"The Trap," p. 42
"Name Us a King," p. 70
"The Ballad of Ira Hayes," p. 74

Selections from *Stories*

"The Blanket," p. 16
"The Necklace," p. 92
"A Time of Learning," p. 156
"The Duchess and the Smugs," p. 202
"Bernice Bobs Her Hair," p. 311

Selections from *Story Poems*

"The Ideal Husband to His Wife," p. 188
"LaBelle Dame Sans Merci," p. 358

Selections from *Rebels and Regulars*

"Out of Order," p. 69
"The Boy Who Painted Christ Black," p. 77
"First Date," p. 85
"The Country of the Blind," p. 119
"The Emperor's New Clothes," p. 154
"The Unknown Citizen," p. 167

Selections from Tales in Verse

"The Ballad of East and West," p. 306	"Miniver Cheevy," p. 322
	"Richard Cory," p. 323

Selections from Conflict

"The Tiger's Heart," p. 27	"The Returning," p. 72
"The Streets of Memphis," p. 63	"The Ransom of Red Chief," p. 121

Selections from Unknown Worlds

"The Automatic Pistol," p. 13	"The Birds," p. 31

E. By now student experiences with themes should have reached the point where they might look for themes in simple stories of their own composition. Introduce this activity by discussing with students how our feelings about people are the direct result of our experiences with those people. Usually the feeling arises gradually and almost unnoticed from a long series of similar experiences with a person. "Sometimes, however, a single incident provides you with a revealing insight which causes your feelings about one person to change abruptly. You saw Mary's eyes fill with tears when she lifted the crippled baby from the bed; you heard Jane's sharp dismissal of her brother's suggestion; or you heard Jim's defense of Bill when Bill was falsely accused of wrong doing - and you recognized a tender, loving heart, a selfish, cruel introvert, or a loyal, dependable friend."

Ask the students to work in pairs, each helping the other compose this significant incident from personal experience into a short story, a poem, or a short play. When the compositions are complete, have each pair record the themes of their compositions in their notebooks before trading their compositions with those of another pair of students. Tell the class that any incident or event worth writing up is significant principally because of what the incident brings out or reveals about an individual or about human nature. Ask each pair to identify in writing the themes implicit in the two compositions they read. Finally, have the two pairs form a small group and use the prototype questions to discuss the validity of the themes identified by both the writers and the readers. Be sure to point out to the small groups that both statements of theme, even though they may not agree, can be valid themes for the incidents written up.

F. Read aloud to the class Ogden Nash's humorous poem "The Purist," Adventures in Appreciation, Classic Edition, p. 337. Use the prototype questions from Activity C to discuss the poem. Conclude by having the students make a clear statement of the theme, e.g., "A purist is one in whose mind vanity and pedantry have caused the significant to be crowded out by the trivial; a purist is a learned fool." (Allow the students to discover that some of the questions can't be answered because the narrative elements have been compressed in the poem.) Call class attention to the fact that the statement of the theme is essentially a definition and that the poem is an extended definition.

Have the students recall definitions, from the "Peanuts" cartoons and elsewhere, which are, in fact, themes. "Happiness is an A in spelling," "Security is having your oral report finished a day early," are typical examples.

Students will enjoy formulating their own definitions for other abstract terms such as: success, hunger, wealth, fear, love, patriotism, school spirit, personality, obesity, conceit, embarrassment. Encourage the students to compose original light verse illustrating their own theme-definitions.

A good source of humorous definitions is Ambrose Bierce's Devil's Dictionary. The teacher may wish to read selected entries to the class.

G. The themes inherent in proverbs, maxims, etc. are based on common sense and practical experience; however, because of the pithy nature of proverbs, some students may fail to appreciate their significance.

1. To help students understand the relationship between proverbs and human experience, ask them to choose any 10 of the following proverbs and to build "abstraction ladders" for each proverb chosen. For example:

Level 3 -	Vanity	←	the abstract human quality
Level 2 -	Pride goeth before a fall.	←	the proverb
Level 1 -	"I was so proud of the basket I had just sunk that I rushed forward thoughtlessly, bumped heavily into the guard, and fell headlong."	←	the concrete referent in speaker's experience or observation.

Proverbs in general use.

A stitch in time saves nine.
Waste not; want not.
Good fences make good neighbors. (Robert Frost)
Early to bed and early to rise makes a man healthy, wealthy, and wise.
Haste makes waste.
Practice makes perfect.
A penny saved is a penny earned.
Spare the rod and spoil the child.
A soft answer turneth away wrath.

Biblical Proverbs.

Train up a child in the way he should go, and when he is old he will not depart from it. Prov. 22:6
A good name is rather to be chosen than great riches. Prov. 22:1
The fear of the Lord is the beginning of knowledge. Prov. 1:7
Whom the Lord loveth, he correcteth. Prov. 3:12
Love your enemies; do good to them that hate you. Luke 6:27
Man shall not live by bread alone. Matt. 4:4
Give, and it shall be given unto you. Luke 6:38

Maxims from Benjamin Franklin.

Experience keeps a dear school, but a fool will learn in no other.
Three may keep a secret if two of them are dead.
Fish and visitors smell in three days.

One today is worth two tomorrows.
Tart words make no friends; a spoonful of honey will catch more flies than a gallon of vinegar.
Glass, china, and reputation are easily cracked and never well mended.
An investment in knowledge always pays the best interest.
Keep thy shop and thy shop will keep thee.
(Students may enjoy illustrating their favorite proverbs in cartoons.)

2. Ask students to make abstraction ladders for some of the literary selections read earlier, putting on level 3 - the general topic or theme, on level 2 - the specific theme, and on level 1 - the event on which the theme is based. For example:

   Level 3 - War
   Level 2 - War destroys what we treasure most.
   Level 1 - Sniper shot his own brother.
   Story: "The Sniper"

H. Themes, ranging from trivial to ones of significance for the survival of mankind, are presented routinely on television. To provide additional practice in identifying themes (and to promote critical viewing), ask each small group in the class, using "TV Guides", to identify one soap opera, one movie, one documentary, and one dramatic show for its members to view at home and to discuss in school. Parenthetically, fewer documentaries than the other types are shown; however, close reading of the guide is likely to uncover several. For example, during the week of this writing, these documentaries were scheduled: Agriculture, U.S.A., Liturgical Changes in the Mass, Beethoven, the Emperor, Where the Action Is (Junior Colleges in Maryland), and D. C. Government Report.

Small group discussion of the four shows should include:

1. Use of "The Prototype Questions for Identifying Themes," adapted as necessary.

2. Discussion of the language used on each of the four shows.

   a. Was the language relatively concrete or abstract? subjective or objective? standard or substandard English? a dialect of English?
   b. In what ways was the language appropriate to the content and theme of each show?

3. Suggestions for themes suitable for development in a soap opera, a movie, a documentary, and a dramatic show.

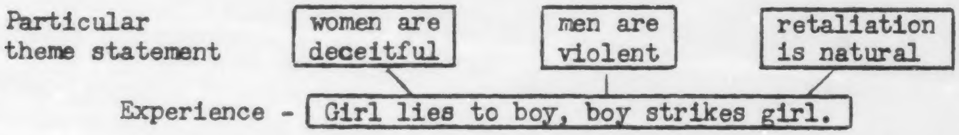
Some groups may wish to develop scenarios for themes they suggested.

I. Only a few students have the verbal flexibility to leap from the concrete to the abstract as we are asking them to do in this unit. Most students need frequent and varied activities to help them see the difference between the general and the particular. In Activity G, students practiced identifying and writing statements on different levels of abstraction. The purpose of this activity is to point out to students that the more abstract the term is, the less clearly defined are the limits of the term.

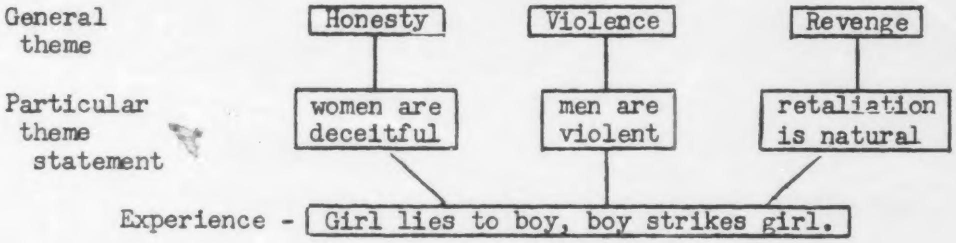
1. Put on the board a simple, observable experience.

Experience - Girl lies to boy, boy strikes girl.

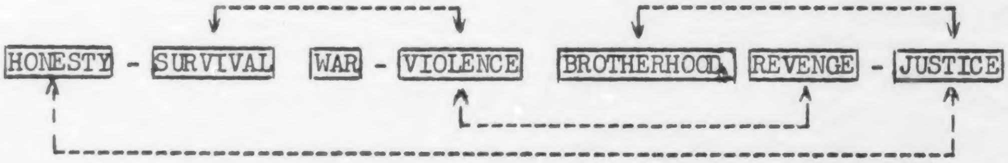
2. Ask students to suggest particular theme statements which they might generalize from this experience. Add these to the chart. Some possibilities are the following.


Particular theme statement
women are deceitful
men are violent
retaliation is natural
Experience - Girl lies to boy, boy strikes girl.

3. Then ask students to generalize further and identify a general theme for each. At first, accept just one answer for each theme statement and add each to the chart. It might look like this.


General theme
Honesty
Violence
Revenge
Particular theme statement
women are deceitful
men are violent
retaliation is natural
Experience - Girl lies to boy, boy strikes girl.

4. Then expose just the third level and ask students to add other general themes related to those listed. The final third level might look something like this.


HONESTY - SURVIVAL
WAR - VIOLENCE
BROTHERHOOD
REVENGE - JUSTICE

5. Then expose again the statement of the experience to point out that because of the vastness of the abstractions - the lack of clearly defined limits - each one can be said to apply to the experience in some way. When the experience is developed in a story, and supported by character development, setting, tone, and many special effects or literary devices, we begin to narrow the number of our generalizations; nevertheless, we may still conclude by deciding that a story has a major theme and several minor themes.

J. Sometimes a central idea is presented more effectively through exposition or factual statement than through narration. To help students discover how effectively themes may be developed in expository writing, use this group of selections dealing with the general theme of justice:

"What To Do About Draft Card Burners," Perspectives, 1969 Ed., p. 119
"Letter from Birmingham Jail," Rebels and Regulars, p. 47
"Swamp Justice," Perspectives, 1963 Ed., p. 193
"Socrates - His Life," Adventures in Appreciation, 1963 Ed., p. 295;
    1969 Ed., p. 272
"The Apology of Socrates," Adventures in Appreciation, 1969 Ed., p. 277
"The Death of Socrates," Adventures in Appreciation, 1963 Ed., p. 301;
    1969 Ed., p. 283.

1. Begin by using for class reading a selection appropriate to the class. "Socrates - His Life" is used here to demonstrate how the class might be helped to discover the theme. (Other selections may relate more closely to the concerns of some classes.) "Socrates - His Life" was selected because it deals with philosophical questions e.g., love, justice, right and wrong, the good life, etc., of lasting and universal concern, especially to young people. This can be a satisfying learning experience for the students if the teacher treats these questions seriously but not pedantically, if the teacher is alert to issues and incidents in contemporary life which illustrate questions Socrates was concerned with, and if the teacher allows student understanding to develop, but does not force it. A brief introduction, telling the students only that Socrates' basic belief was that no man knowingly does evil, that his method of learning was to question, and that his questioning led eventually to his death sentence, should suffice.

   These discussion questions are adapted from "The Prototype Questions for Identifying Themes."

   a. In what time and place is this work set? Could the subject of this writing have significance in another setting?
   b. What is the main idea or topic dealt with in the selection?
   c. How is the main idea developed? (With reasons? facts? illustrations? etc.)
   d. What opposing ideas are presented? How?
   e. How is the main idea concluded or clinched?
   f. Suggest a word or phrase that names the kind of feeling or mood this selection arouses in the reader.
   g. State the general area of human experience this work deals with. Then write a sentence in which you state the significance of the particular aspect of the general experience which seems most significant in this work.
   h. Is the significance of the theme the same for the reader as for the writer?

2. At this point, the discussion should phase into matters that deal directly with composition. These questions are suggested:

   a. In what ways is this work different from a narrative?
   b. What is the author's purpose?
   c. To whom is he writing?
   d. What is the author's central idea, topic, or point of view about his subject?
   e. What major points does he use to develop his topic or point of view?
   f. How does the author show his awareness of an opposing point of view?

How does the author's discussion of possible negative viewpoints strengthen his position?

g. In what ways has the writer's diction and logic contributed to the effectiveness of his statement? Consider his use of:

   1) Precise description.
   2) References and allusions which appeal to most Athenians.
   3) Points or arguments cleverly made.

Ask students to select from their acquaintances or from contemporary life, persons they believe to be good, about whom they are willing to write. (Alternative writing topics might deal with a contemporary social or political issue of importance to youth.) Having selected a topic for writing, have each student make a chart listing in column one all the good qualities to be discussed about the subject and in column two all the negative viewpoints a reader might have about the subject. He should use the data in the chart to make a valid generalization about the person. The students, working in small groups, should comment on the validity of the generalization (or theme) and explore ways of developing it logically. Students may then write their own sketches or profiles on the person.

3. Assign for small group reading and discussion one or more of the selections listed at the beginning of this activity. Provide students with copies of the questions given in Part 1; title them "Prototype Questions for Arriving at the Theme in Expository Writing." The scribe from each group may inform the class about the theme and its development in each selection read. By this time, students are likely to have discovered ways to improve their compositions. Time should be provided for this and for cross-commentary and evaluation of the compositions.

K. Ask five students, several days in advance of its presentation, to prepare a platform reading of Susan Glaspell's play "Trifles," found in Zachar's Plays as Experience, p. 301. After the platform reading, have the students quickly identify the theme of the play. Considering the experience students have had thus far in the unit, it should take them no more than a few minutes to identify the theme, perhaps even without using the prototype questions. The students' statements of the theme, for example, "Little things, often dismissed as trifles, offer significant clues to motive," should be written on the chalkboard.

Now, challenge the students, working in small groups, to identify several minor themes. Ask them to proceed in this order:

1. Use the questions under "Understanding and Appreciating the Play," pp. 279-280, rereading as necessary.

2. Use the "Prototype Questions for Identifying Themes."

3. Develop consensus about two or more minor themes.

4. Cite evidence to prove that the author considered these themes of less importance than the theme dealing with the importance of trifles.

When the class convenes again to discuss the minor themes, e.g., the condescending superiority of men, the little things that make a happy marriage, neighborliness, etc., the teacher should guide the discussion to help students recognize the function of emphasis, reinforcement, etc., to distinguish between the main theme and secondary themes.

Another selection students might enjoy reading for the purpose of identifying main theme and secondary theme is "A Time of Learning," Stories, p. 156.

L. The term "theme" has been used in a number of different ways. To clinch these different connotations and the various terms used for each, review several stories and pictures studied earlier. Ask students to recall the theme. They will respond with either general theme statements or particular theme statements. List all on the board. Then underline all of the general theme statements and ask What definition of "theme" was used to arrive at these answers? ("topic," "subject," "central idea"). Ask the same question for the particular theme statements ("artist's or writer's statement or attitude about subject," "particular idea or feeling about topic," "particular aspect of the topic dealt with"). Students should see that there are two ways of looking at "theme" in art, one very general, the other particular, and different terms may be used to define each.

PART TWO: VARIATIONS

Note to the Teacher

In Part One of this unit, students were introduced to the uses of the word "theme" in music, art, and literature -- in both its broad sense of a general topic and its more limited sense, used when discussing themes of particular pieces of literature, of the statement about a significant aspect of life made by the author. They were helped to find themes, usually implicit in a work, by inferring them from the other elements of narrative forms -- plot, character, setting, mood or tone. In this section of the unit, they will explore the variations on universal themes -- most generalized themes of all -- in a number of different stories and poems dealing with the universal aspects of human life. Some of these universally used themes deal with abstract qualities such as avarice, generosity, jealousy, envy, love. Others may be broad universal areas of human experience, such as growing up, getting married, suffering illness or deprivation, having children, rebelling against authority. Still others, narrower in scope, might properly be called motifs or devices frequently used as the narrative center for them -- kidnapping, eloping, escaping, pursuing, journeying. Regardless of the nature of the universal theme being used as the basis of the prototype class activity, the main purpose is to help students see how so persistent and relatively few broad areas of human aspiration and experience have produced so many varying and unique ways of reacting to them in literature and the other arts. Students will learn that the variations on a theme are dependent on variations within the other elements of fiction -- plot, setting, character, tone or mood; and in the main composing activity of this section, they will try to manipulate some of these factors by producing their own variations on themes other members of a group or of the class are also developing.

M. The word "theme" will be used in this section of the unit in its more general sense, as a universal topic of interest or area of human concern. It is, therefore, important that the various types of universal themes -- human traits or abstract qualities, human experiences, motifs of various types -- be explored at this time in a very brief overview that depends for its material on the fables, tales, and poems that will be familiar to most students.

1. Ask the class to recall the narratives, jotting down as they are recalled,

a noun or noun phrase that would best state the general topic or theme of which the narrative is a particular statement:

a. The fable of the fox and the grapes
b. The story of Tristan and Isolde
c. The story of Lancelot and Guinevere
d. The story of the flood (Bible)
e. The myth of Orpheus and Eurydice
f. The story of Eve and the serpent
g. Cinderella
h. "The Sniper"
i. "The Gift of the Magi"
j. "The Pied Piper of Hamelin"
k. The legend of Robert Bruce and the spider
l. The story of Circe and Odysseus
m. "Mary Had a Little Lamb"
n. "Jack and Jill"
o. The legend of George Washington and the cherry tree
p. "Little Miss Muffet"

Next, ask the students to write and classify the word or words they agree upon as best summing up the broad general themes of these narratives as "abstract quality" or "aspect of human experience."

Point out that the themes of all these well-known stories can be categorized in both ways: they deal with qualities or traits and with broad areas of human experience. The word "theme" may apply to both of these classes of universal interest, though in certain types of literature -- such as fables -- the abstract quality is illustrated by an experience or anecdote, and in most modern stories, the experience has a focus or point, which can be summed up in its relation to a more abstract quality or concept.

2. Because there are a limited number of universal traits and human experiences, authors necessarily deal with them over and over. Surprisingly, though, there is scarcely ever any completely repetitive specific story theme -- or plot, character, mood and tone -- that is an exact duplicate or repetition of another, except perhaps in formula-writing as for pulps, or in deliberate use of stereotyped characters. One hallmark of a good writer in comparison with the incompetent one is, moreover, his ability to make the universal seem unique. In order to explore the variations on a commonly used universal theme that is related both to a human quality or trait -- vengefulness or its opposite, forgiveness -- and to a human experience -- reacting to injury, being victimized in some way -- the "topic-theme" of "revenge" is suggested for a starting point.

The theme of revenge or forgiveness, used as a major or minor thread of concern in narrative, is central to many commonly circulated stories, fairy tales, myths, Bible literature, rhymes. Ask students to choose any story they recall within each category listed below and write a statement of the particular theme in a single sentence, as they have become accustomed to doing in Part One of the unit. (For example, the statement of a specific theme in the Prometheus myth might be: "Those who help the less powerful against the powerful are in danger of their lives." Or, "Those who undermine the power of rulers are punished." Or, "Those who are capable of great risks for the general good often pay a terrible price for their altruism.") In addition to stating the particular aspect of response to injury that is dealt with in the story, have students indicate whether the theme of revenge or forgiveness is central to the story (major theme) or is related (minor theme).

Fairy Tales

Cinderella
Snow White and Rose Red

Nursery Rhymes

Three Blind Mice

Myths

Narcissus
Niobe
Phaeton and His Chariot
Pandora and Her Box
Jason and the Golden Fleece

Well-Known Stories

"The Lady and the Tiger"
"Murders in the Rue Morgue"
Kidnapped
Treasure Island
"The Monkey's Paw"
"A Night at the Inn" (play)
"The Tell-Tale Heart"

Bible Stories

Joseph and the Coat of Many Colors
The Prodigal Son
Samson and Delilah
David and Goliath
Cain and Abel

Legends

Robin Hood and the Sheriff of Nottingham
Robin Hood and Little John
King John and Richard the Lion-Hearted
Arthur and Modred

3. Any of the groups of selections listed on the succeeding pages, under the heading: POEMS ON THEME OF REVENGE and STORIES ON THEME OF REVENGE may be used for a class activity where students investigate some of the variations on the theme of retaliation, or response to an injury. Depending on the resources at hand, the teacher should select one or two poems and a story for class study and use the questions listed below. He should then group students into smaller groups, each group using a few copies of one anthology, and reading the selections recommended for that collection. If ability groups are used, the more difficult materials should, of course, be given to the more able students. The selections that would serve best for class study are indicated by an asterisk before the title. If you wish, the poem "Frankie and Johnny" *Story Poems*, p. 446 and "A Time of Learning" *Story Poems*, p. 156 could be duplicated or projected on a transparency for class use as a starting point. "Old Christmas," in *Story Poems*, p. 349 is also an excellent selection for this purpose. For a story, "The Sniper" could be briefly reconsidered as a story with revenge as a minor theme related to a more major theme. Or one of the stories listed for *Perspectives* would be useful.

   The students should be asked to use their prototype questions to arrive at the theme of the particular selection. They should then be asked to consider these additional questions:

   a. What injury or insult was inflicted in the story?
   b. Who committed the injury? What was his motive?
   c. Who was the victim?

d. What was his response?
e. Write a sentence in which you state a generalization you can draw about responses to injury as it is dealt with in this story.
f. Is the theme of revenge or forgiveness, retaliation or failure to retaliate to an injury a major or minor theme?
g. If it is a minor theme, re-state the major theme and explain the relation of the retaliation to it.

Summaries of this activity can be made in the form of brief written answers to questions e, f and g -- answers agreed on by all members of a group reading the same selections. Or each group can select the story they think is the best example of the use of retaliation as a theme, select a member to retell it to the class, or provide a combined summary-skit presentation involving several group members.

POEMS ON THEME OF REVENGE

Adventures in Poetry

"Lord Randal," p. 21
"Man with the Hoe," p. 43
"A Poison Tree," p. 286
"At The Draper's," p. 434

Story Poems

"Barbara Allen's Cruelty," p. 50
"Edward, Edward," p. 51
"Lord Randal," p. 45
"Johnnie Armstrong," p. 45
"Childe Maurice," p. 69
"The Douglas Tragedy," p. 56
"May Colvin," p. 66
"Old Christmas," p. 349
"Belshazzar," p. 374
"The Laboratory," p. 378
"The Sisters," p. 397

(Note: This is by far the best collection for the topic of revenge. In fact, an entire activity on revenge in poetry could be developed with it if enough copies of the book are available.)

Poems and Poets

"Jesse James," p. 167
"Johnnie Armstrong," p. 168
"The Douglas Tragedy," p. 171
"Edward, Edward," p. 174

Tales in Verse

"Barbara Allen," p. 12
"The Cruel Brother," p. 18

Voices, Second Book

"Incident: Baltimore," p. 22
"Man Cursing the Sea," p. 30
"First Deer," p. 33
"The Trap," pp. 42-43
"Jesse James," p. 76

(Note: These poems are actually more appropriate to the theme of violence, or the theme of the hunter and the hunted -- but they can also be discussed as "responses to injury" of both victim and inflicter of injuries.)

STORIES ON THE THEME OF REVENGE

Perspectives, 1963 Edition

"Without Words," Merrick, p. 92
"Best Hated Man in Town," Vatsek, p. 104

Stories, Jennings and Calitri

"The Sniper," p. 3

(Key story in Part One, but may be reviewed as illustration of theme of revenge. Using the questions suggested for the revenge theme, analyze the added insights that come from using this set of questions in addition to the prototype questions of Part One.)

"Haircut," Lardner, p. 175

(Excellent for above-average classes; puts a new twist on an old revenge theme.)

"Cask of Amontillado," p. 168

Values in Literature

"The Interlopers," Saki, p. 256

N. Optional activities centered on the theme of revenge might be:

1. Several students might want to report on humorous uses of the theme. A good combination is "The Pied Piper of Hamelin" Story Poems, p. 269 and Tales in Verse, p. 234 "Ransom of Red Chief," Conflict, p. 121 or library collection of O. Henry stories "Elegy on the Death of a Mad Dog," Adventures in Poetry, p. 278 and Poems and Poets, p. 220.

2. Students who are interested in music have a fertile field in the libretti of operas. Many of the opera plots are based on a revenge motif, which is often central to the plot. These students could be asked to check the plots in Stories of the Great Operas, or a similar reference book available in the library. You might suggest these for a start: Aida, Carmen, Tosca, Madame Butterfly, Tristan and Isolde, Pelleas and Melisande.

3. Have small groups compose original narratives on the theme of revenge, each striving to develop a particular theme.

O. For further study of variations on a theme, use a topic closely related to revenge - justice. Because of the vast amount of resources in the media as well as in the texts, this theme could be the basis for a unit in itself. The activity should not be extended, however, but used for a twofold purpose: first, to point out the various types of theme statements on the topic, and secondly, to show the variations in the presentation of a particular theme statement through different media and forms. The theme statements may range from those dealing with a higher justice to those dealing with social justice. The former would be related to themes like nature, good, and evil; the latter might be related to themes like social conscience or revenge.

1. Many sections of the Bible could be studied for view of the higher justice.

   a. Assign Psalms 35, 10, 72, 143, and 107 and use the following questions for discussion:

      1) What are the characteristics of God the Judge as conceived

by the Psalmists?
2) What moral statements about justice and the relationship of God and man can you get from these psalms?
3) Among English-speaking people, the identifying marks of poetry are meter and rhyme. Among the Hebrews, the defining characteristic is variation-repetition, statement of one idea in more than one set of words. Find examples of variation-repetition in the Psalms.

b. Assign Genesis 4:1-16, the story of Cain and Abel. Ask the following:

1) To find in a story a lesson other than the obvious one is a very old practice in literary interpretation. Draw from this story a lesson about capital punishment and the higher justice. Do you agree?
2) Do you think the Ten Commandments are just? Explain.
3) Do you find the story of Cain and Abel sophisticated? What do you mean by sophisticated? Could an author write the same story today?

c. An interesting exercise in introspection is related to this idea of justice and its source. Ask students to list those things they would not do. Then have them qualify the statements by deciding those they would do under no circumstances and those which would be modified according to the situation. For example, they wouldn't commit murder, but they might kill to protect themselves, their family, or their country. The most difficult part of this exercise is having students then identify the source of this morality - were they taught it in church, by their family, did they decide it themselves? In other words, would they consider the source "higher justice" or a social agreement?

2. The theme of social justice is expressed in many sources. A study of one situation revealed in many forms might be a meaningful way to have students understand the approaches to different forms and media. A particular situation, the Sacco-Vanzetti trial, provides a basis for such a study. Use any or all of the following sources:

drama - "The Trial of Sacco and Vanzetti," Man in the Dramatic Mode 6, p. 107.
art - "The Passion of Sacco and Vanzetti," Ben Shahn, Voices, p. 77.
art - "Vanzetti and Sacco," Ben Shahn.
poem - "A Sonnet in Memory," Edna St. Vincent Millay, (reproduced).
reportage - from Facing the Chair, John Dos Passos (reproduced).
reportage - "Louis Stark of New York Times Describes the Execution of Sacco and Vanzetti, a Shoemaker and a Fish Peddlar," Treasury of Great Reporting, p. 452.
interview - Man in the Dramatic Mode 6, p. 123.
letters - reproduced in Grade 11 English Curriculum Guide, pp. 167-169

a. Show the Ben Shahn art and ask students to determine the artist's attitude toward Sacco-Vanzetti. Elicit from students those points which indicate the artist's sympathy. The answers should be related to the subject matter of the work and the artist's style of presenting it. If you have access to the Ben Shahn poster, "You have not converted a man because you have silenced him," point out the differences in the implicit social comment of the print and the explicit comment in the poster.

b. Ask students to recall those skills developed earlier in the year in - identifying affective language, reporting accurately, and thinking logically - and to apply the skills in their evaluation of Dos Passos' reportage (resource sheet #1). The following questions will also help them to analyze the article:

1) Why did Dos Passos
    - include the phrase "without warrant" (sentence 4)
    - mention the cause of their arrest (sentence 7)
    - use the expression "Made a great fuss" (sentence 11)
    - mention public feeling (sentence 12)
    - use the word "victim" (sentence 13)
2) Identify those parts which may be labeled judgments rather than facts.

Ask a small group of students to rewrite the article for the class so that it represents "straight" reporting. Have the class compare the two accounts to see if the general and particular themes of each remain the same. (Another possibility, instead of having the group write the account, would be to use the first paragraph, and sentences 1-3 of the second paragraph on p. 107 in *Man in the Dramatic Mode 6* for comparison.)

c. "The Trial of Sacco and Vanzetti" is not a play, but it is a drama, heightened of course by the selection of details. Use this account, the reports in *A Treasury of Great Reporting*, the letters, and the Millay poem to create a reader's theatre presentation. The contrasts in tone between the letters, the monologues, and the poem on the one hand, and the reports of what happened and what the officials said on the other would be a powerful display of theme.

3. The activities related to the theme of justice may be extended to give students further practice in identifying variations on a theme.

a. Students of average and below ability might enjoy the 28 minute film *Due Process of Law Denied*, which can be ordered from OIMS. Groups of students could be assigned to look for different ways in which a theme is presented - character development, setting, plot sequence, and special film techniques. Review some of the techniques examined in the unit, "Drama: Interaction."

b. If teachers wish to have E and A students study a Shakespearean play, *The Merchant of Venice* would be appropriate at this point in that its major theme of justice and minor theme of revenge would provide an opportunity to review both themes and all of their variations. In addition, other ideas will occur to them. They will identify the themes of devoted friendship, greed, love, religious conviction, and disloyalty; like some critics, they may even see Shakespeare expressing the prejudices of an anti-Semite. Up to this point, little emphasis has been put on testing the validity of minor themes in the light of the total work. For instance, if Shakespeare was espousing prejudice against a whole *group* of people, why did he give Shylock the speech on the folly of prejudice? If Shakespeare had intended to show Jessica as a disloyal daughter, why did he treat her with such gentleness in the last act? E and A students might be ready for such demands at this point.

RESOURCE SHEET #1

Following is a summary of the Sacco and Vanzetti situation from Facing the Chair written by John Dos Passos and published by the Sacco-Vanzetti Defense Committee, Boston, Massachusetts, 1927.

"The evening of May 5th, 1920, Nicola Sacco, an Italian, working as edger in a shoe factory, and Bartolomeo Vanzetti, also an Italian, a fishpeddler, were arrested in a streetcar in Brockton, Massachusetts. The two men were known as radicals and were active in Italian working class organizations in the vicinity of Boston. In Sacco's pocket at the time of his arrest was a draft of a handbill calling a meeting to protest against the illegal imprisonment and possible murder of Salsedo by agents of the Department of Justice. Salsedo was the anarchist printer whose body was found smashed on the pavement of Park Row under the windows of the New York offices of the Department of Justice, where he and his friend Elia had been held without warrant for eight weeks of the third degree. Sacco and Vanzetti were armed when arrested and lied when questioned about their friends and associates. It came out later that they had been trying to get the Overland car of a man named Boda out of a garage in order to go about the country to their friends' houses warning them of a new series of red raids they had been tipped off to expect. At the same time they were collecting radical newspapers and any literature that might seem suspicious to the police. They were arrested, because the garage-owner phoned the police, having been warned to notify them of the movements of any Italians who owned automobiles.

"A couple of weeks before, the afternoon of April 15, a peculiarly impudent and brutal crime had been committed in South Braintree, a nearby town, the climax of a long series of holdups and burglaries. Bandits after shooting down a paymaster and his guard in the center of the town had escaped in a Buick touring car with over fifteen thousand dollars in cash. It was generally rumored that the bandits were most of them Italians. The police had made a great fuss but found no clue to the identity of the murderers. Public feeling was bitter and critical. A victim had to be found. To prove the murderers to have been reds would please everybody. So first Vanzetti was taken over to Plymouth and tried as one of the men who had attempted to hold up a paytruck in Bridgewater early in the morning of the previous Christmas Eve. He was convicted and sentenced to fifteen years imprisonment. Plymouth is owned by the largest cordage works in the world. Several years before Vanzetti had been active in a successful strike against the cordage. Then he was taken to Dedham and tried with Sacco for the murder of the paymaster and his guard killed in South Braintree. After a stormy trial they were convicted of murder in the first degree. Since then sentence has been stayed by a series of motions for a new trial. One appeal to the Supreme Judicial Court of Massachusetts has been refused and another is pending...

"All over the world people are hopefully, heartbrokenly watching the Sacco-Vanzetti Case as a focus in the unending fight for human rights of oppressed individuals and masses against oppressing individuals and masses."

RESOURCE SHEET #2

A SONNET IN MEMORY

Edna St. Vincent Millay

(Nicola Sacco-Bartolomeo Vanzetti)
Executed August 23, 1927

As men have loved their lovers in times past
And sung their wit, their virtue and their grace,
So have we loved sweet Justice to the last,
Who now lies here in an unseemly place.
The child will quit the cradle and grow wise
And stare on beauty till his senses drown;
Yet shall be seen no more by mortal eyes
Such beauty as here walked and here went down.
Like birds that hear the winter crying plain
Her courtiers leave to seek the clement south;
Many have praised her, we alone remain
To break a fist against the lying mouth
Of any man who says this was not so:
Though she be dead now, as indeed we know.

P. General themes are capable of being developed in a number of different literary forms, and by using varied plots, characters, and settings. They are, as we have seen, overlapping -- especially in more complex or longer works. In this activity, students may wish to examine the use of an identical plot motif used to convey or develop similar or identical themes. The motif chosen as an example is that of the death or passing of a national hero or leader. The selections that deal with this motif and theme are listed below. The most difficult selections are marked with two asterisks and should be reserved for superior readers.

Students assigned to the same selection should read the selection, using guide questions similar to these as aids to comprehension and as a basis of group discussion with students reading the same material. One member of the group should be asked to research the background material and summarize it for the group.

Suggested Guide Questions

1. Identify the leader who is the protagonist or hero of the selection. Is he an actual person, legendary person, or a purely imaginary character? (Note: The "research" member should help here.)

2. How is the person's destiny tied in with the destiny of an entire group of people -- tribe, race, or nation?

3. What are his attributes of greatness which are also the valued traits of the group of people he leads and represents?

4. How does he die? How is his death related to a group or national tragedy? How does it foreshadow the passing greatness of the entire group?

5. Summarize the plot of the selection in one or two sentences. Then state the theme, as it relates to the universal theme of kingship or leadership and the universal narrative motif of the passing of a leader.

When the students have completed their reading and discussion (one day), ask them to choose one student to present the summary of group discussion to the class in an informal oral report of no more than five minutes.

Selections for Use

Tales in Verse

**"Death of Roland," p. 443
**"Murder of Siegfried," p. 445 (Note: The group presenter for this selection might wish to play the scene from the Wagner opera that conveys the tone and spirit of Siegfried's death, as an additional part of his report to the class.)
"The Funeral Rites of Beowulf," p. 8
"The Death of Hector," p. 402
"The Passing of Arthur," p. 208

Poems and Poets

"Abraham Lincoln Walks at Midnight," p. 376
**"When Lilacs Last in the Dooryard Bloomed," p. 241

Voices, Second Book

"The Ballad of Ira Hayes," p. 74 (degraded American Indian hero, and degraded Indian races)

Adventures in Appreciation, Classic Edition

"The End and the Beginning," T. H. White, p. 578
"The Death of Julius Caesar, Act III of 'Julius Caesar,'" p. 431 ff.
"The Death of Socrates," p. 283

As a culminating discussion, the teacher might project the short poem by Guiterman, "On the Vanity of Earthly Greatness," Poems and Poets, p. 232 or "Name Us a King," Sandburg, Voices, Second Book, p. 70. Ask the class to discuss briefly the way in which the poem presents the opposite theme in regard to individual heroes and a similar theme in regard to the national and racial groups they represent as the theme of the selections read for this activity.

All of the selections in this activity focus on character as a dominant element in the narrative. This provides an ideal opportunity to teach the basic form of character analysis. Using the reference, Lessons in Critical Reading and Writing: Henry James, Herman and Sisk, ask students to begin by formulating a generalization about one of the major characters in the selections Follow the suggestions in the reference to show students how to select relevant details from a narrative to support a generalization they might have gotten from it.

Q. Plot and character are scarcely ever used as themes in themselves, unless the character represents an abstract human trait, as in allegories, or unless the plot is an extension of a universal motif such as a journey, or the death of a leader -- the journey and the leader's death being symbols that embody themes. Setting, however, is frequently used as the subject of poems; and often the subject-setting is related to the theme of man's reaction to nature, or to the theme of the significance of nature (or environment) in man's life.

1. Ten poems on winter, in Voices II, pp. 86-93, and another on p. 81, "Jersey Lyric," provide an interesting group of short poems that can be used to develop the idea that similar settings can be used to convey a specific aspect to the theme that "Winter's moods are man's moods." The four haiku on p. 86 may be read orally and discussed from the various ways in which the single word "snow" conveys different tones and aspects of winter as it affects individuals.

2. Settings such as the sea, the mountains, or the desert -- which have been used symbolically since time immemorial to represent certain values, hopes, and escapes for man -- provide unifying subject-settings for exploration of relation of theme to setting. In most cases the setting is used as a symbol also, the symbol transmitting and focusing the particular aspect of the theme of man's relation to nature, the reflection of man's hopes and/or fears in nature, man's identity with the great natural elements, or the theme of man's reverence for these infinite spaces as reflections of or symbols for God or for the sources of life and immortality.

   Teachers can easily locate poems dealing with the sea (though poems on mountains and deserts are not quite so easily come by), some of which are suggested below. Be sure, when asking students to read a few of these, that the poem's actual subject is the setting and not some story which takes place in that setting. (For instance, "Sea-Fever," though it has a narrative element, is about the sea and man's feeling for it; "Sir Patrick Spens" merely occurs at sea.)

Suggested Sea Poems

Adventures in Poetry: "Dover Beach," "Break, Break, Break," "Sea-Fever," "The Main-Deep," "The Tide Rises,"
Voices II: "Winter Ocean," "Unscrambling the Waves at Goonhilly," "maggie and milly and molly and may,"
Adventures in Appreciation (Classic): "Sea-Fever," "Sweet and Low,"
Perspectives: "Sea Love," "Alone at Sea."

3. A final activity for consideration of setting as symbol and theme is to show students several pictures, color lifts, or slides of stark hot deserts, calm and violent seas, mountains, snow -- all with no humans or animals included -- and ask them to state a generalization about their reaction to the scene or their feeling about it that could be re-stated in the form of a theme. Students who like to write might be encouraged to write haiku, free verse or rhymed forms, or a short prose "impression" that conveys the theme through description rather than narration.

SYNTHESIZING ACTIVITY: Use Long Range Activity B.

PART III - VARIATIONS BY A SINGLE AUTHOR

In this concluding section of the unit, students read at least three pieces of writing by the same author, John Steinbeck or J. D. Salinger. The purpose of this experience is to help students to see that certain writers are often preoccupied with a central theme which they explore in different guises and forms, each time bringing some new variation. Steinbeck's central concern - man's relationship to his natural environment - is developed in five selections from which three should be chosen.

JOHN STEINBECK

1. a. "The Leader of the People" Adventures in Appreciation, Classic from The Red Pony is a short story, although it appeared originally as a self-contained section in an episodic novel about the growing up of a single character. The short story is partly a lament for the lost glory of a way of life in which man instinctively participated in a great natural movement that is likened to the migration of ants. In the story dignity is associated with submission to nature and mean-spiritedness with civilization. (If students have not read The Red Pony in grade 9 the teacher may wish to have students read it at this point. It could also be substituted for The Pearl.)

or

   b. "Flight" Adventures in American Literature, Short Stories may be substituted for "The Leader of the People" with above average classes. This short story makes the similar point that primitive man is doomed by his inevitable contact with civilization; moreover, it is nature which helps to carry out the sentence.

2. a. The Pearl, details the consequences of a primitive man's attempt to go for help to the natural order to which he is perfectly adapted, if not a part. He is chastized by losing everything; but significantly, unlike

Pepe in "Flight," he does survive, and with some enhanced tragic dignity.

or

b. Of Mice and Men, also a novel, illustrates the author's combination of two major themes - man's relationship to nature and the death of a dream. In this narrative, like the others, conflict with the civilized world ends in tragedy.

3. "My War with the Ospreys" Adventures in Appreciation, Classic and Laureate is a personal essay. Here, Steinbeck actually manages to laugh at what happens to himself when he tries to build an improved nest on his property for some fish hawks so that he can better study their nesting habits. The result when civilization attempts to interfere with nature is a ridiculous war that nobody can win.

A general theme of nature appears in all selections; the particular theme statement varies as the form and elements of narration vary.

R. The theme of man and his relationship to nature has been treated in a number of ways. Choose one or more of the following activities to help students see different attitudes toward this relationship.

1. Show students a Tarzan movie of any vintage, even a silent one. To bring out the conflict between natural man and civilized man, ask these questions: Who are the "bad guys"? In what way is their purpose bad? What enables Tarzan to understand the evil of their purpose? What is his special advantage in defeating their scheme?

2. Man's pollution of his environment is causing great alarm. Assign students to investigate ecological horror stories of this conflict with nature which man has initiated, and ironically is winning. Use small group discussion to suggest the short and long range effects of the conflict.

3. Show students a variety of pictures illustrating man's relationship with his natural environment. Pleasant scenes suggesting harmony with nature can be found in Adventures in Appreciation, Classic: Corbet's "The Forest Pool," p. 507; Corot's "View near Volterra," p. 508; Monet's "Antibes," p. 509. In contrast, a threatening environment is suggested by De Chirico's "Melancholy and Mystery of a Street," p. 624. Current magazines should provide ample illustrations of a hostile relationship between man and nature.

4. Recall Activity Q1 in Part Two of this unit to point out to students that writers use certain techniques to produce the particular variations on a general theme of nature.

5. Review Jack London's "To Build a Fire" and ask these questions: What flaw in the man led to his destruction? What does this imply about man's role in dealing with a hostile environment?

6. Television offers a number of opportunities to study variations on the theme of man's relationship to nature. Documentaries like the Cousteau series and Disney specials, weekly series about pioneer characters, and programs detailing the problems and accomplishments of our confrontation with space are good possibilities. In preparation for discussions on Steinbeck's treatment of the theme, ask students to enumerate the various attitudes toward nature; to state whether each attitude was implicit or explicit; and, if implicit, to identify the methods by which the attitude was revealed.

S. If students have completed Parts One and Two of this unit successfully, they should notice that the major theme of "The Leader of the People" deals with maturity rather than nature. Yet, the writer's concern about man's rejection of his natural state is apparent in the character of Grandfather. Reemphasize that stories may have more than one theme and that these themes may support one another.

1. If students need help in identifying two themes, suggest that they answer the prototype questions twice, using Jody as the main character the first time, and Grandfather, the second.

2. An additional aid in identifying theme, and one particularly useful here, is to examine the character only at the beginning and end of the narrative. Suggest the following:

   a. Look at Jody's attitude toward the cat in paragraph 2, the white pigeons in paragraph 2, and the mice in paragraphs 5-9. Then notice that near the end of the story Jody "tried to whip up his enthusiasm" for killing the mice but "gave up and went to sit on the steps at the old man's feet." What change takes place in Jody? Why?

   b. Notice the description of Grandfather on p. 45, paragraph 3. What details would you change if you were describing Grandfather's going away at the end of the story? Why?

3. By answering the following questions, students should be able to see the relationship between the two themes:

   a. Why does Jody like Grandfather's stories?
   b. Why is Jody sad at the end of the narrative?

T. The comparative study of "Flight" and The Pearl would illustrate Steinbeck's concern with not only a general theme but also a particular theme statement. Begin with the short story.

"Flight"

1. Because the two stories are so similar, many of the guide questions given for The Pearl can easily be adapted for "Flight." Those questions under character should point out the same development of the main character from child to animal to man. Those under plot should focus on the movement from a simple life to a conflict with civilization, leading to a chase which ends in a tragedy for the main character. The questions under setting should ask students to examine the relationship between change of action and change of scene. The study of special effects would point out Steinbeck's use of animal imagery and allusion to light and darkness.

   a. The language of "Flight" is English, yet the language of the characters is Mexican-Indian. Ask students to examine the dialogue to identify Steinbeck's method of suggesting that the characters speak a language different from ours.

   b. From the time Pepe leaves his family, we do not hear him speak; moreover, the author does not reveal his thoughts. We only observe his actions. Yet, from sentences like, "Pepe sat tensely gripping his rifle," and "He sat up and dragged his great arm into his lap and nursed it, rocking his body and moaning in his throat," we can sense what he is thinking and feeling. Ask students to choose one brief scene and to write an interior monologue of Pepe's thoughts.

c. A good composition activity on matching simplicity of ideas and form, using "Flight" as an example, is in the grade 11 Writing: Unit Lessons in Composition IIA, pp. 2-5.

The Pearl

2. The simple first-level story in The Pearl and its increasing complexities make it a novel suitable for almost all ability groups.

One of the greatest obstructions to the students' appreciation of this novel is their sophistication. For instance, they would probably have little difficulty in getting to someone who would buy the pearl. As a result, they don't really identify with Kino's situation. A number of role-playing situations have been devised by business and industry to get people to emphathize with another by having them play the role of the other. Similarly, emphathy may be developed in students through the use of role playing. Have one student give orders in a nonsense vocabulary which another student wouldn't possibly understand. Another suggestion is to ask some students to find out about the life of people in "company towns." Tell them about the small mill towns in the South which paid workers in "chits" redeemable only at company stores. Ask them to devise some way for poor people to get out of that situation.

For preliminary treatment of The Pearl, use the questions in Long Range Activity A. Students might be able to use these questions to draw a comparison between "Flight" and The Pearl.

Students should have little difficulty in arriving at the theme of The Pearl if they understand the development of Kino and his conflicts. In conclusion, give students the following quotations, and ask them to identify the main idea of each and its connection to the theme.

> "But the music of the pearl was shrilling with triumph in Kino. Juana looked up, and her eyes were wide at Kino's courage and at his imagination. An electric strength had come to him now the horizons were kicked out." (Ch. III)
>
> "He had broken through the horizons into a cold and lonely outside. He felt alone and unprotected..." (Ch. III)
>
> "But Kino had lost his old world and he must clamber on to a new one. For his dream of the future was real and never to be destroyed, and he had said, 'I will go,' and that made a thing real too. To determine to go and to say it was to be halfway there." (Ch. IV)
>
> "...You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you." (Juan Tomas to Kino, Ch. IV)

a. The style of the writer contributes directly to the tone of the work, and consequently, the theme. Have students read the following two pairs of statements and note the difference in the two. The attitudes of the writers are reflected in the sentence structure and word choice.

Ask students to study the two examples and to draw a conclusion about each writer's attitude reflected in his style.

1) Compare the following two passages, one a description of Kino and the other a description of Jerry Cruncher, a character in Charles Dicken's A Tale of Two Cities:

> "Kino was young and strong and his black hair hung over his brown forehead. His eyes were warm and fierce and bright and his mustache was thin and coarse." (The Pearl, Ch. I)
>
> "Except on the crown, which was raggedly bald, he had stiff, black hair, standing jaggedly all over it, and growing down hill almost to his broad, blunt nose. It was so like smith's work, so much more like the top of a strongly spiked wall than a head of hair, that the best of players at leapfrog might have declined him, as the most dangerous man in the world to go over." (A Tale of Two Cities)

2) Compare the following two descriptions of evil men both drinking their morning chocolate:

> "In his chamber the doctor sat up in his high bed. He had on a dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers to get them out of the way." (The Pearl, Ch. I)
>
> "Monseigneur, one of the great lords in power at the Court, held his fortnightly reception in his grand hotel in Paris. Monseigneur was in his inner room, his sanctuary of sanctuaries, the Holiest of Holiests to the crowd of worshipers in the suite of rooms without. Monseigneur was about to take his chocolate. Monseigneur could swallow a great many things with ease, and was by some few sullen minds supposed to be rather rapidly swallowing France; but, his morning's chocolate could not so much as get into the throat of Monseigneur, without the aid of four strong men besides the Cook." (A Tale of Two Cities)

b. Tone is achieved in very different ways in music, art, and literature. For instance, in literature, we are given a situation which might imply danger. We sense the ominous nature of the scene through word choice and selection of detail. In art, the same is achieved through the combination of color, line, and composition. In music, the volume, tempo, instrumentation, and key create the same feeling. Assign to each group of students, one of the songs in The Pearl and ask them to find music and art which fit the tone of the literary situation during which the song appears. The presentation of each group may range from a simple explanation with examples to a multi-media presentation, depending on the amount of time available for this activity.

c. The Pearl also provides an opportunity for identifying major and minor themes. Ask students to read the following quotations and to determine the topic of each.

> "This doctor was not of his people. This doctor was of a race which for nearly four hundred years had beaten and starved and robbed and despised Kino's race, and frightened it too...."
> "The news of Kino's pearl came to the priest walking in his garden, and it put a thoughtful look in his eyes and a memory of certain repairs necessary to the church.... The news came to the shopkeepers, and they looked at men's clothes that had not sold so well.... And the doctor's eyes rolled up a little in their fat hammocks and he thought of Paris.... The news came early to the beggars in front of the church and it made them giggle a little with pleasure, for they knew that there is no almsgiver in the world like a poor man who is suddenly lucky."
> "'No,' he said. 'I will fight this thing. I will win over it. We will have our chance!'"

After students have identified the topics of prejudice, greed, and justice, divide the class into thirds and ask each third to skim the novel, looking for other references to these topics. They should conclude by making a particular theme statement about each topic. The class as a whole might then discuss the relationship between the major and minor themes of the novel.

U. Of Mice and Men is one of Steinbeck's most compassionate treatments of his tragic characters.

1. After a preliminary discussion of character, plot, and setting, use the structure of the novel to help students to identify the theme.

    a. Have students review the first and last chapters set away from the ranch to select all the parallel points in the two. Assuming that the repetition is for emphasis, what is the significance of each point?

    b. In each of the four middle chapters set at the ranch, something is destroyed - either physically or emotionally. After students list the examples, all of which foreshadow the outcome, ask them to decide whether or not George's destruction of Lennie was inevitable.

2. Although Steinbeck portrays his characters as animals, he gives them a uniquely human characteristic - the ability to dream of a better way of life. The dreams, however, are always illusions; and with their failure, Steinbeck suggests that man would be better off following his primitive nature. Ask students to examine "The Leader of the People," The Pearl, and Of Mice and Men and to cite the kinds of dreams and the causes of their failure.

V. Steinbeck's personal essay "My War with the Ospreys" is particularly timely in light of the concern for the extinction of these birds.

1. Ask interested students to investigate the problem of extinction which faces the ospreys in Maryland. Reader's Guide will provide some information. The Sunday Sun of September 5, 1970, also has an article on the ospreys of Poplar Island. If students understand that these birds are possibly the last of their species, they might gain some additional appreciation of the essay.

2. The following questions will elicit from students an understanding

of Steinbeck's theme.

a. How does Steinbeck characterize himself in relation to his natural environment at Sag Harbor? What is his ordinary habitat? How does the way he knows about nature compare with that of his neighbors? List the various artificial means he uses to study nature.

b. What warning does he receive not to try to improve on nature?

c. In what way is the osprey's use of man-made materials symbolic of a correct relationship between nature and man?

d. What is significant about Steinbeck's reaction to his first mistake in interfering with a natural process?

e. Comment on Steinbeck's observations that he is willing to forgive the ospreys and that he hopes they will read of his desire for a reconciliation.

f. What ironic statement on the subject of man's proper relation to nature can you derive from this essay? Is the price Steinbeck must pay as high as that Kino had to pay?

g. What do you make of the fact that Steinbeck manages to make such a statement on such a theme in a humorous way?

h. Does the point of view of this essay, that of a civilized man looking at nature, make nature seem more or less vulnerable to human interference, more or less harsh in her operation?

W. With the completion of "My War with the Ospreys" students will have read a short story, a novel, and a personal essay (in this case, a narrative) by one author. To show the variations in the elements of these narratives, ask students to fill in the chart below using the examples they have read and to answer the questions which follow.

THEMES IN WORKS BY JOHN STEINBECK

		SHORT STORY	NOVEL	PERSONAL ESSAY
	LENGTH			
	POINT OF VIEW			
	MAIN CHARACTER			
	TONE			
	SETTING			
PLOT	PROBLEM			
	RESOLUTION			
	GENERAL THEME			
	PARTICULAR THEME STATEMENT			
	MINOR THEMES (if any)			

a. Explain the relationship between the resolution and the particular theme in each.

b. Point out the similarities in the two fictive forms.

c. In what way does length affect the other elements in the two fictive forms? Which are not affected at all?

d. In what way does the different point of view in the personal essay contribute to a different tone? Is this difference also reflected in the general theme? in the particular theme?

e. In which of the three is the main character least developed? Does the point of view have anything to do with this?

f. What is the relationship of length to the number of minor themes?

g. What is the relationship of point of view to the number of minor themes?

X. In addition to using the narrative elements to illustrate themes, some writers also focus on particular literary devices. Quite naturally, Steinbeck uses animals in all of the narratives: on a simple level, they are part of the natural settings the writer chooses; on a more complex level, they represent man -- not in the sense that the animals take on human characteristics as in fables, but that the humans take on animal characteristics.

1. Have students draw up three lists of animals to which they have positive, indifferent, and negative feelings. Ask them then to identify what all the animals in each list have in common; and finally, to describe a person who would fit into each of the lists.

2. To demonstrate the relationship of the literary device to the theme, ask students the following questions:

   a. How does Steinbeck's use of animals enrich his treatment of each of the three elements of narration -- character, plot, and setting?

   b. Steinbeck does not draw clear lines of conflict among man, nature, and the animal world. Instead, he presents all three as part of a pattern of life. Find examples which illustrate each of the following statements:

      1) As part of the natural pattern, one element indifferently destroys another.
      2) When man goes too far away from his "natural" state, he is destroyed.

3. To further illustrate the effectiveness of such a literary device, ask students to choose one of the following activities:

   a. Set up a minimal situation in which one person hesitantly asks another for a favor. Suggest that each person play the role with a particular animal trait in mind -- dominance, submission, evasion, violence. Have the class identify the trait. (Do not confuse this with playing a particular animal even though the two may overlap -- rabbit/evasion, tiger/dominance.)

   b. For each of the following stereotyped characters, write a one-sentence description in which you make some allusion to an animal: a construction worker, a little old lady, a sweet teenaged girl, a charming young man, a sophisticated woman, an active 10-year-old boy, a politician. An example for the first might be, "He lowered his head, and snorted a reply."

   c. Draw a cartoon in which you show the animal-like nature of one or more characters.

   d. In a very short theme, attempt to explain the contrast within one of Steinbeck's characters between those traits which resemble animals and those which seem to rise above the animal nature. Draw some conclusion about which of the two seems to be dominant.

Y. Have students select human interest newspaper articles (Long Range Activity D) as a source for practicing Steinbeck's theme and style.

1. Students should bring to class news articles with potential for development as Steinbeck stories. Ask students which are appropriate and which are not. Assign individuals or groups to fill out as Steinbeck stories.

2. Using the skeleton story as the content, students may choose one of the following activities to demonstrate their knowledge of Steinbeck's style of writing.

a. Write a short dialogue between two of the characters attempting to show their simplicity through their vocabulary and sentence structure. (Study the dialogue in either The Pearl or "Flight" as examples. Television interviews with the people mentioned in the news article would also be an excellent guide.)

b. Write a description in which you introduce one of the characters. Again, emphasize the simplicity of the character. (Use Billy Buck in "Leader of the People" as an example.)

c. Select one part of the narrative and with another student present a dramatization, attempting to imitate the tone of Steinbeck's characters.

SYNTHESIZING AND EVALUATING ACTIVITIES for section on John Steinbeck

The initial focus in the composition activities throughout the course has been on motivating students to express themselves. Since this is the last unit of the year, one which pulls together a number of skills developed throughout the year, it is appropriate for teachers to review the methods of effective writing. Notice that throughout the unit, composition activities requiring certain patterns of organization and methods of development have been suggested. The following two activities deliberately focus the student's attention on skills necessary for effective communication.

A. Explain to students that throughout this unit they have been practicing a pattern of organization: they have begun with details and generalized to a more abstract topic. In communicating the ideas to someone else, they could use that same pattern -- taking their reader through their thought process -- or they could reverse it -- giving the reader the generalization first and then supporting it with the details. Their purpose should be to show either that a writer is concerned with one theme in several of his books or that he is not. (The deductive approach to composition which follows is useful when students are writing about literature. It is not recommended for all other types of writing.)

1. Begin by concentrating on organization only. After students have jotted down notes to explain how an author may (or may not) be concerned with a single theme, use the teacher-commentary technique to review several examples. Then ask students to share their organizational patterns with others and invite evaluation. The teacher should then be available to step in with concrete suggestions for those who are having difficulty.

2. After the organizational pattern is clear to the students, allow them to investigate other writings about literature to see how writers support their generalizations. Models in Unit Lessons in Composition and Composition: Models and Exercises would help students to develop their ideas. Lessons on how to select and incorporate quotations in expository writing would be valuable.

3. Since these papers will probably be longer than most of the other student writing, Moffett's suggestion for additional student-cross-commentary and evaluation would ease the burden on the teacher.

B. The main purpose of this activity is to evaluate not only the student's understanding of the concept of theme in literature, but also his skill in communicating his understanding through basic patterns of writing. Have the students read one of the two Steinbeck stories, not chosen in Part Three - either "The Leader of the People" or "Flight." (If students have read both, use "Molly Morgan" in Stories, with the caution that it is difficult.) Then in class, assign students to answer three essay questions. Formulate the essay questions so that they suggest a certain pattern of writing and relate to the central theme. The following are examples:

For "Flight"

1. Define "nature" as Steinbeck presents it.
2. What is the relationship between Steinbeck's use of darkness and his theme?

For "The Leader of the People"

1. Contrast Jody's behavior in the beginning and end of the story and give the cause.
2. Explain the relationship between the major and minor theme.
3. After looking for clues in the story itself, describe Grandfather as he leaves the ranch to go home.

J. D. Salinger

As an alternative to an in-depth study of Steinbeck, students might use at least three pieces of writing of J. D. Salinger. One of these should be the novel Catcher in the Rye, while the others could be any of Salinger's short stories. Salinger's concerns are with man and his relationship to society. His protagonists are intelligent, sensitive young people, lacking identity, who are alienated from the adult society which they see as "phony," ugly, loveless, commercialized, and materialistic.

Novel

1. Catcher in the Rye is a novel about sixteen year old Holden Caulfield who is constantly fighting society and continually yearning for the peaceful "duck pond" of his childhood. He is alienated from his parents, his classmates, and the world around him which he sees as ugly and "phony."

Short Stories

2. "A Perfect Day for Bananafish," Nine Stories by J. D. Salinger, illustrates one of Salinger's main themes, the sensitive, disturbed young man seeking escape from an artificial, materialistic society concerned only with triviality.
3. "The Laughing Man," Nine Stories by J. D. Salinger, like "A Perfect Day for Bananafish," treats of death, but it is the death of a character in a fantasy told by the Chief, and it is the death of a relationship. Again the young people are isolated from their families and from each other in today's urban society.
4. A trilogy: "Teddy," "For Esme--With Love and Squalor," Uncle Wiggily in Connecticut." Nine Stories by J. D. Salinger

a. "Teddy" is the story of a child-genius whose belief in meditation provides for him a satisfying solution to the problems faced by the individual in his relationship to the complexities of society and existence itself. The ending, though perhaps incredible, is multi-dimensional in its application to Salinger's view of reality. Although Teddy's philosophy is complex (Zen-Buddhaistic), Teddy's explanation of it is simple and clear.

b. "For Esme--With Love and Squalor" is considered Salinger's best short story, and is among his most optimistic. A young soldier, identified only as Sargeant X, stationed in Britain in preparation for an Allied invasion, meets Esme and her little brother Charles. The effect of Esme and her brother on the salvation of the young soldier is the emphasis of the story. The theme of the story involves the redemptive power of love amid the squalor that often threatens man's physical, emotional, and mental stability.

c. "Uncle Wiggily in Connecticut" is the study of a young housewife whose well-being is threatened because her life has been characterized by typical Salinger "vices": lack of integrity, diffuse sense of identity, inability to love. Her neglect of her daughter Ramona causes the child to invent imaginary playmates to whom she can relate in the "absence" of her parents.

These stories may be done as either a trilogy or a duo, depending on class interest and time available. If *The Catcher in the Rye* has already been studied, the stories in this trilogy may be compared and contrasted with Salinger's novel. All three stories--as well as *Catcher*--vary the theme of the young individual's relationship to society. *All* feature as central characters precocious children who comment, implicitly and explicitly, on the complexities of life, and the stories show a range in both quality and quantity of such comments.

In addition to the individual-and-society theme, the three stories vary other typical themes of Salinger:

a. The sibling relationship (often resembling a parent-child relationship):

    1) Teddy and Booper, "Teddy"
    2) Esme and Charles, "For Esme--with Love and Squalor"
    3) Ramona and Jimmy-Mickey, "Uncle Wiggily in Connecticut"
    4) Holden and Phoebe, *The Catcher in the Rye*

b. The parent-child relationship: Salinger's theme on this topic is usually implied in his "absent parent" motif--

    1) Parent absent through psychological separation, "Teddy," "Uncle Wiggily in Connecticut"
    2) Parent absent through physical separation, *The Catcher in the Rye*
    3) Parent absent through the separation of death, "For Esme--with Love and Squalor"

Z. The theme of the young person in conflict with his society has been handled in a number of ways in art, movies and television. Choose from the following activities to help students see the forces of society with which the young person has to cope.

1. Show the film "12-12-42" (Pratt Film) to introduce the idea that the young person today is confronted with many conflicting ideas and situations with which he has to cope. In a class discussion explore what the consequences are for a young person who is exposed to the conflict between idealism and realism.

2. Collect and display articles and ads from magazines or tapes of television shows or commercials which illustrate the preoccupation of modern society with materialistic concerns. Discuss the probable effects on one's sense of values.

3. Use filmstrip visuals in "The Drama of People" filmstrip (frames 28-33) from the series Come to Your Senses to explore the theme of loneliness. See also exercises in the Teacher's Manual, pp. 48-50. Then have students bring in six visuals that illustrate the theme of loneliness.

4. A media combining content on the conflict between the individual and society is popular music, especially recordings of the last five years. Even though the collision of wills seems inevitable in the complexities of human society, the composers of much rock, folk, and soul music lament--or question--its inevitability. If "society" is defined as a vast network of human interaction, in what specific parts of the network do conflicts occur, according to the comments implied in pop music? Are these conflicts "inevitable"? Students should be able to distinguish the forces which conflict with the individual within society after an examination of examples of a number of pop records. Have volunteers bring to class recordings on the individual-and-society theme and play them for the class. The class should categorize the type of conflict according to what type of force opposes the individual: individual, peer group, family, institution, law, principle, custom, etc.

Salinger Themes

5. To show students divergent views of past and contemporary artists on the theme of the individual's relationship to society, have students study two reproductions on that theme in Adventures in Appreciation, Classic edition, and be able to identify the difference in man's relationship to society depicted in these paintings:

   a. Hunters in the Snow, Pieter Bruegel, the Elder (p. 192) an oil which implies unity of human society and human dominance over a somewhat harsh physical environment.

   b. Broadway Boogie-Woogie, Piet Mondrian (p. 760) an oil which contrasts sharply with Bruegel's painting in its depiction of a "humanless" society, a city environment which seems to dominate the individuals who live in it.

A.A. "The Laughing Man" makes use of fantasy to get at some of the underlying feelings of the protagonist as well as at some of the basic themes of Salinger.

1. To show that children today often look up to fictional characters on television or in movies and feel a strong sense of kinship and hero worship, have students list some of the television characters they remember and loved from their childhood. In a class discussion, examine why they developed such strong affection for many of them.

2. After a short discussion of plot, setting, and character, examine the fantasy the Chief concocted. In small groups discuss the following questions to see how this fantasy portrays the underlying feelings of the Chief as well as one or more of Salinger's themes.

   a. Why does the Laughing Man become a hero to the boy?
   b. What kind of a person is Laughing Man?
   c. What does Chief seem to gain from the telling of this story?
   d. Why does he let the character die at the end?
   e. How does this story develop one of Salinger's themes?

B.B. "A Perfect Day for Bananafish" puts the characters in that most artificial setting, a large hotel in Florida.

1. After a preliminary discussion of plot and setting, use a Reader's Theater presentation of the story to show through the dialogue of the characters how Salinger portrays the materialism and self-centeredness of the woman in contrast with the confused, sensitive nature of Seymour Glass.

2. To show the trivial nature of Muriel's concerns, make a list of the details Salinger includes to show what Murial did with her time while waiting for a phone call. How does this emphasize one of his themes?

C.C. "Teddy" varies a Salinger theme--the problems inherent in the modern family unit which has been threatened by the complexities of the over-competitive techno-industrial society. The setting of the story is a modern ship on a trans-Atlantic passage, an artificial setting for family life which parallels the sterility and artificiality of the parents of the two children.

1. Have students re-read section one of the story (pp. 166-169) in which the McArdle family are together and identify details which imply Salinger's view of that family and, perhaps, of modern families in general. For example,

   --parents in bed, inert; Teddy standing on the Gladstone suitcase looking out the porthole
   --the mutual intolerance of the parents
   --the commands and mild threats the father uses on Teddy

   Have students write one paragraph on what this section implies about Salinger's theme of the modern family. For the first sentence of the paragraph, standardize the opening wording as follows:

   > The opening section of "Teddy" implies that Salinger thinks that modern family life ....

   (The purpose of the standardized wording is to help the students to develop a generalization rather than narrate a specific plot incident.) In the remaining sentences of the paragraph, students should prove that their interpretation of Salinger's theme on family life is valid. They should cite as many specifics of setting, character, plot, special effects as they can to support their topic sentences.

2. Another theme is that the communication between the parents and Teddy is superficial, one-sided, and mildly domineering--characteristics which

Salinger implies, in this story and others, have a corrosive affect on the integrity of the family unit. This activity focuses on the kind of dialog Salinger includes and the relation of that dialog to his theme.

Have students locate and read aloud the remarks Mr. McArdle makes to his soon Teddy in sections one and two of the story (pp. 166-174). Have students establish a definite pattern and tone in those remarks. (Most are either mild threats or commands.) For example:

a. "I'll EXQUISITE DAY you, buddy, if you don't get down off that bag this minute. And I mean it." (p. 166)

b. "What the hell do you think I'm talking for? My health? Get down off there, please." (p. 166)

c. "I want you to get down off that bag, now. How many times do you want me to tell you?" Mr. McArdle said. (p. 168)

d. "I'll Queen Mary you, buddy, if you don't get off that bag this minute," his father said. He turned his head toward Teddy. "Get down from there, now. Go get yourself a haircut or something." (p. 169)

e. I'll qualify you, buddy, if you don't get the hell off that bag," Mr. McArdle said. He had just lit a fresh cigarette. "I'm going to count three. One, God damn it ...Two..." (p. 170)

3. The following are key terms from the story to be discussed by small groups. They carry to a large extent the philosophy of Teddy, especially his (and perhaps Salinger's) view of the proper way to live emotional and mental lives. Have students locate each context in which the term is used, re-read that section, arrive at a consensus concerning the meaning of the term, and relate the meaning of the term to any theme within the story.

a. "daddy's dog tags"
b. "poets"
c. "love," "affinity"
d. "spiritual advancement," "meditation"
e. "logic," "apple-eaters"

D.D. "For Esme--with Love and Squalor" is an optimistic story which shows the regenerative power of love in the life of man confronted by war, perhaps the most devastating problem of man's social interaction and prototype for all societal conflicts.

1. The structure of the story is obviously two-part. Have students review the contents of the two parts and suggest one-word titles for each. Make a list of the titles on the chalkboard and then have students refer to the title of the story. They will recognize that the two topics of the story are aptly referred to in Salinger's title: section one is about "love"; section two is about "squalor."

2. Both Teddy, the central character in Salinger's short story "Teddy," and Esme have been told by their parents that they lack emotions and are

somewhat inhuman. The class should evolve a working description of what it means "to be human." The class should then analyze the character of Esme to determine whether she is inhuman.

3. Have students make a comparative listing of the contrasting features of Esme and Clay, characters symbolizing two highly diverse influences on the life of Sergeant X: one (Esme) is a constructive influence; the other (Clay), destructive. Students should then write an analysis of one of the two characters, with emphasis on the kind of influence of the character on Sergeant X.

E.E. "Uncle Wiggily in Connecticut," like "Teddy" and "For Esme--with Love and Squalor," is concerned with the child's relationship to society, especially his relationship to his parents and peers (siblings, friends). Although the central character of this story is an adult, the emphasis for class study within this trilogy of Salinger stories should be the child Ramona.

1. Adult-child dialog is included in all three stories. Have students locate all passages in "Uncle Wiggily" where Ramona is talking to an adult, either her mother or her mother's "friend," Mary Jane. Students should then re-read sections one and two in "Teddy" and section one in "For Esme" and compare and contrast the adult-child relationships suggested by the adult-child dialogs in each of the three stories.

2. If the students have read a number of Salinger works, they should be able to list several of the recurring themes that are peculiarly Salinger's as they are implied in "Uncle Wiggily." As a class group, compile a list of general thtmes which other Salinger stories have dealt with, then find support in this story for as many as possible. Some examples:

   a. lack of identity
   b. insincerity ("phoniness")
   c. suburban jaded society
   d. shallowness, superficiality
   e. inability to love

Catcher in the Rye

F.F. To help students appreciate and understand Salinger's theme of man in conflict with society, use the following activities:

1. Have students in small groups improvise a situation in which a young person is in conversation with an older person whom he respects but with whom he is in complete disagreement concerning all matters brought up. Discuss the conflicting ideas about society that are revealed in the dialog.

   Then have students do an oral reading of the passage which describes Holden's visit to his old teacher Spenser (pp. 7-16). Discuss the points of disagreement revealed in this encounter.

2. Watch a number of television shows which involve young people to see how the theme of man in conflict with society is revealed in these episodes. List the customs or rules of society the young person is questioning or rebelling against.

Then list the customs or rules that Holden is rebelling against and make a comparison of the two.

G.G. Another of the themes of Catcher in the Rye is that of the maturing of a young person. Use the following activities to help the students understand this theme.

1. Have students recall from the ninth grade unit "Coming of Age" various ways of identifying whether a person is mature or not. Then apply these tests to Holden. In what ways does Holden's search for maturity in the city reveal his immaturity? Is Holden more mature at the end of the novel than he was at the beginning?

2. In a class discussion examine the truth of the following statement: "The only thing permanent is change."

   Then have students read pp. 121-122 in which Holden makes such statements as "Nobody would move," and "Nobody'd be different." Then discuss the following:

   a. What desire does this represent?
   b. How do you relate the above passage to Holden's maturity or lack of maturity?

H.H. The style of the writing in the Catcher in the Rye greatly reinforces the various themes with which Salinger's novel is concerned. In Aspects of American English (available within the eleventh grade section of English bookrooms), Donald Costello's essay "The Language of The Catcher in the Rye" provides an excellent insight into the psychology which motivates Holden's style of language, including these aspects:

1. crudity
2. vulgarity
3. triteness
4. repetition
5. originality
6. limited vocabulary
7. imagery
8. figures of speech
9. grammar

The main relationship of the language to the theme is that of inconsistency and fluctuation as typical adolescent characteristics. Holden, the adolescent, is between two worlds, that of childhood and that of adulthood, and his language is a major vehicle expressing his limbo. A student report on this essay should precede class discussion of the validity of Costello's thesis.

SYNTHESIZING ACTIVITIES for section on Salinger

A. In the front of the book Nine Stories by J. D. Salinger the following quote appears:

> "We know the sound of two hands clapping
> But what is the sound of one hand clapping?"
>
> --a Zen Koan

In small group discussions explore the following possible interpretations of the quote and see which best fits. Then see how this quote applies to Salinger's stories.

Many people are content.
Much reality is hidden.
Clapping can be done with one hand as well as with two.
People don't express their true emotions.
Some sounds can't be heard.

B. After a review of "Esme in Love and Squalor," arrange an informal class debate on the statement of one literary critic, John Herman, about Esme that "She is herself a squalid little girl, lacking compassion and affection." Debate the pros and cons of this statement, citing specific incidents to support your views.

C. Present the following quotations to the class and have them discuss in small groups how they do or do not relate to Salinger's stories.

"Do ye hear the children weeping, O my brothers
Ere the sorrow comes with years?"

--E. B. Browning
The Cry of Children

"When I was a child, I spake as a child, I understood as a child; but when I became a man, I put away childish things."

--I Corinthians 13:11

"Children are the keys of paradise."

--Richard Henry Stoddard
A Childrens' Prayer

"Nature is full of freaks and now puts an old head on young shoulders, and then a young heart beating under four score winters."

--Emerson,
Society and Solitude

"He has grown aged in this world of woe,
In deeds, not years, piercing the depths of life,
So that no wonder awaits him."

--Byron, Childe Harold

"An idealist without illusions."
--John F. Kennedy self description from an interview on Meet the Press

"Not with whom you are born, but with whom you are bred."
--Cervantes, Don Quixote

"Observation more than books, experience rather than persons, are the prime educators."

--Amos Bronson Alcott
Table Talk

"For the good that I would, I do not; but the evil which I would not, that I do."

--Romans 7:19

"Home is where the heart is."

--Pliny

D. Below are two excerpts from different works which are concerned with the young individual's relationship to society, especially his attitude toward the complexities of life. One of the works presents the view of a young girl living at an earlier time in a less complex society than the society described in Salinger's works. The second is the view of Salinger's most famous character, Holden Caulfield. In a class discussion, compare the two different views of life and list possible explanations for those different views.

INFORMATION ON THE EXCERPT FROM OUR TOWN

AUTHOR	SETTING	CHARACTER	CONTEXT OF QUOTE
Thornton Wilder	1901 Grovers Corners, a small, rural town	Emily, a young girl who died in childbirth	Emily is allowed to return from the afterlife to look at life, now from a different prospective. In the excerpt she is shown the daily life of her own past and sees it from a keener point of view than while she was alive.

EXCERPT FROM OUR TOWN
(Act III)

EMILY: I didn't realize. So all that was going on and we never noticed. Take me back--up the hill--to my grave. But first: Wait! One more look. Good-by, Good-by, world. Good-by, Grover's Corners...Mama and Papa. Good-by to clocks ticking...and Mama's sunflowers. And food and coffee. And new-ironed dresses and hot baths...and sleeping and waking up. Oh, earth, you're too wonderful for anybody to realize you.

(She looks toward the stage manager and asks abruptly, through her tears:)

Do any human beings ever realize life while they live it?--every, every minute?

STAGE MANAGER: No. (Pause) The saints and poets, maybe--they do some.

EMILY: I'm ready to go back.

INFORMATION ON THE EXCERPT FROM THE CATCHER IN THE RYE

AUTHOR	SETTING	CHARACTER	CONTEXT OF QUOTE
J. D. Salinger	Contemporary, New York City	Holden, an adolescent	Holden seeks withdrawal from society--either by running away from New York City or by withdrawing through mental rather than physical separation. The latter occurs, and Holden develops a neurosis requiring psychiatric care.

EXCERPT FROM THE CATCHER IN THE RYE
(pp. 198-99; p. 204)

> "...I'd be somewhere out West where it was very pretty and sunny and where nobody'd know me....Just so people didn't know me and I didn't know anybody. I thought what I'd do was, I'd pretend I was one of those deaf-mutes. That way I wouldn't have to have any goddam stupid useless conversations with anybody....Everybody'd think I was just a poor deaf-mute bastard and they'd leave me alone....I'd build it [a little cabin] right near the woods, but not right in them....I'd meet this beautiful girl that was also a deaf-mute and we'd get married....If we had any children, we'd hide them somewhere. We could buy them a lot of books and teach them how to read and write by ourselves." (pp. 198-99)
>
> "That's the whole trouble. You can't ever find a place that's nice and peaceful, because there isn't any." (p. 204)

E. The literature of J. D. Salinger is a reflection of his life. Despite the phenomenal success of his writing, especially The Catcher in the Rye, he has remained detached from the materialism, commercialism, and artificiality which sometimes trap a successful author. Assign a research group to read the limited amount of biographical material available and to report their findings. From the data presented, have the class formulate a generalized conclusion on the relationship of the life of Salinger to the themes of his literature.

F. To show that students understand how Salinger's use of language develops and reinforces his themes, have students select a human interest story from the newspapers or a well-known fairy tale or legend and rewrite it, using a Salinger theme and Salinger's style of language. (For an understanding of Salinger's use of language, refer to the article in Aspects of American English "The Language of The Catcher in the Rye" by Donald Costello mentioned previously. (See Long Range Activity D.)

EVALUATING ACTIVITIES for section on Salinger

A. Read "Down at the Dinghy," and then in a well-constructed essay explain why Lionel could or could not be a young Holden Caulfield.

B. Divide the class into small groups and make a chart to categorize the children in Salinger's stories according to the following divisions. This will bring out the similarities in the kind of young protagonist Salinger portrays.

social level
intelligence
sophistication
relationship to parents
relationship to brothers and sisters
relationship to society
use of fantasy
language style

Then have the class write a composition on the topic "Salinger's Children." Choose one category from the chart as the topic of the composition and then write a declarative sentence giving your opinion on the topic. For example, on the topic of "Intelligence," the statement might be "The intelligence of Salinger's children is way above average."

SYNTHESIZING AND EVALUATING ACTIVITY FOR THE ENTIRE "THEMES AND VARIATIONS" UNIT

A major activity which would synthesize not only the concepts of this unit, but those of other units would be valuable. Expose students to "live" theatre either by taking them to a local theatre or by having a professional group come to the school. The goals of the small group discussions should be to identify the major and minor themes of the play, to recognize the relationship between the mode of presentation and the themes, and to critically evaluate the effectiveness of the experience. If going to see a play is impractical, a good film might be substituted.

RELATED LANGUAGE ACTIVITIES

Part I. Themes

Characterize the language of selected TV shows, Developmental Activity H

Part II. Variations

Identify examples of variation-repetition in the Psalms, Developmental Activity O. 1

Part III. Variations by a Single Author

Identify ways author suggests a Mexican-Indian dialect, Developmental Activity T. 1
Compare passages which differ greatly in sentence structure and diction, Developmental Activity T. 2
Explain the relationship between Salinger's theme and the diction and dialog found in his stories, Developmental Activity CC. 2, 3 and Developmental Activity HH

RELATED COMPOSITION ACTIVITIES

Part I. Themes

Narrate personal experience and identify its theme, Developmental Activity E
Formulate original theme-definitions, Developmental Activity F
Develop a generalization (or theme) about a person in an expository essay, Developmental Activity J

Part II. Variations

Write sentences identifying particular themes, Developmental Activity M
Compose original narratives on theme of revenge, Developmental Activity N. 3
Rewrite a "slanted" article as "straight" reporting, Developmental Activity O. 2
Use relevant details to develop a generalization about a fictional character, Developmental Activity P
Compose a poetic or prose impression which conveys the theme-setting through description rather than through narration, Developmental Activity Q

Part III. Variations by a Single Author

Explain how ideas and form match in "Flight," Developmental Activity T. 1, 3
Compose descriptive sentences about people in which an allusion is made to animals, Developmental Activity X. 3, b
Compose theme to contrast animal-like trait with trait which rises above animal nature in one of Steinbeck's characters, Developmental Activity X. 3, d
Compose a narrative, dialogue, description, or dramatization in typical Steinbeck style, Developmental Activity Y
Compose an expository theme developing a generalization, Synthesizing and Evaluating Activity A
Answering essay questions, Synthesizing and Evaluating Activity B
Write a one paragraph theme explaining Salinger's theme about modern life, Developmental Activity CC. 1
Write a character analysis, Developmental Activity DD. 3

Compose a story using Salinger's theme and style of language, Synthesizing Activity F

Write a theme developing one characteristic of children found in Salinger's stories, Evaluating Activities for Salinger's Stories B

RELATED CRITICAL READING ACTIVITIES

Part I. Themes

Identify the idea or theme in pictures, Initiatory Activity A

Identify the motif or theme in music, Initiatory Activity B

Identify the theme of an advertisement, Initiatory Activity C

Identify the moral or theme in selected fables, Developmental Activity A

Identify the theme in selected short stories and poems, Developmental Activity B, C, D. F

Make abstraction ladders for themes, Developmental Activity G, I

Identify themes of television shows, Developmental Activity H

Identify the theme in expository writing, Developmental Activity J

Identify the theme in a play, Developmental Activity K

Part II. Variations

Identify particular themes related to general theme of revenge, Developmental Activity M

Identify humorous variations on theme of revenge, Developmental Activity N. 1

Identify variations on revenge themes in operas, Developmental Activity N. 2

Differentiate between higher justice and social justice, noting variations on each, Developmental Activity O

Prepare a reader's theatre presentation of the Sacco-Vanzetti Trial, Developmental Activity O. 2

Identify variations on theme of justice in a film, Developmental Activity O. 3

Identify variations on theme of justice in *The Merchant of Venice*, Developmental Activity O. 3

Identify variations on theme of death of a hero, Developmental Activity P

Identify setting as theme, Developmental Activity Q

Part III. Variations by a Single Author

Examine man's relationship with nature in various media, Developmental Activity R

Identify general themes, particular themes, major and minor themes, and variations on a theme in works by Steinbeck, Developmental Activity S, T, U, V

Compare thrmes, Developmental Activity T

Draw conclusions regarding relationship between Steinbeck's attitude and style, Developmental Activity T. 2

Locate art and music which fit the tone of literary excerpts, Developmental Activity T. 2, b

Complete chart to show relationship between themes and narrative elements, Developmental Activity U

Examine Steinbeck's use of animals as a literary device, Developmental Activity X

"Read" and discuss forces within society with which the young must cope as illustrated in visual and aural media, Developmental Activity ZZ

Read several stories by Salinger to identify variations on his theme of conflict with society, Developmental Activity AA, BB, CC, DD, EE, FF, GG

RELATED CRITICAL READING ACTIVITIES

Explore relationships between Salinger's themes and various quotations, Synthesizing Activities for Salinger's stories, A, B, C, D
Do research in order to generalize about the relationship between Salinger's life and the themes found in his literature, Synthesizing Activity E
Read to compare, Evaluating Activities for Salinger's Stories, A

MATERIALS

A. Books

French, Warren. *J. D. Salinger* (Twayne Authors). 1963, New York. A comprehensive scholarly yet interesting study.

Gwynn, Frederick L. and Joseph L. Blotner. *The Fiction of J. D. Salinger*. 1958, Pittsburgh. A "monograph" on Salinger, the first. A brief and useful summary of author's achievements.

Grunwald, Henry Anatole, editor. *Salinger: A Critical and Personal Portrait*. 1962, New York. Interesting collection of about two dozen critical articles along with a lengthy introduction by editor.

Laser, Marvin, and Norman Fruman, editors. *Studies in J. D. Salinger*. 1963, Los Angeles. Reviews and critical articles, emphasis on *Catcher*.

B. Films

Enoch Pratt Free Library Films

The Magician. Semaker Studios, 1963. Black and white, 13 min.
12-12-42. Xanadu, 1967. Color, 11 min.

Central Film Library, OIMS

Due Process of Law Denied

C. Filmstrips

Come to Your Senses. Set of 4 filmstrips, average 36 frames each. David A. Sohn, Scholastic Book Services, 50 West 44th Street, New York, N. Y. 10036

- Using Your Senses
- Relationships
- The Drama of People
- Telling the Story

GRADE TEN

YOUR GRAMMAR IS SHOWING AGAIN

SCOPE OF THE UNIT

Introductory Note to the Teacher

The tenth grade grammar unit focuses on recapitulation and evaluation of past grammar experiences. The importance lies in teachers being able to recognize students' deficiencies in grammar and to recognize students' potentialities and interests in more advanced grammar. This is not a unit to be taught "as a whole," but a unit from which the teacher can draw as he recognizes the weaknesses or proficiencies of the students. The language experiences should be used only as the teacher sees a need for the particular weakness or skill, but the teacher must realize his initial responsibility in identifying the students' problems through constant observation.

The goals of the unit are (1) to diagnose student ability to recognize and manipulate minimal grammar skills, (2) to recapitulate where weaknesses are observed, and (3) to provide advanced skills in grammar for those students who show interest and ability.

UNIT OBJECTIVES

A. To evaluate students' ability to recognize and manipulate

1. the natural word order of an English sentence
2. the form-class words, structure words and their uses
3. form-class words associated with usage problems
4. grammatical structures related to sentence expansion and begin the formation of more complex ideas and syntactical patterns

B. To move from a study of English structure (grammar) toward concern with grammar as it relates to rhetoric, enabling students

1. to recognize and manipulate more complex sentence structures associated with sentence expansion and sentence variety
2. to recognize ways to improve sentence structure by additions, compression or modification
3. to see how grammatical knowledge can help them make conscious choices among options, thereby, improving the faulty structures in their own compositions
4. to recognize ways to revise compositions for

   a. purpose and unity
   b. greater emphasis and force
   c. greater clarity and coherence

GUIDING PRINCIPLES FOR TEACHERS

A. The success of this unit depends upon the teacher's concern for the student's individual progress in grammar and, also, the teacher's ability to diagnose student weaknesses and special aptitudes. The teacher has several options. The ideal approach is a private conference in the first two weeks of school. Initiate at this time a separate card file for each student, on which a running record could be kept of the student's language successes or failures. Such items as "inappropriate" usage in speaking and writing, problems in composition in relation to grammatical principles, student's cultural background or language experiences that may relate indirectly to present language successes and failures should be noted. A card similar to the one below could be devised.

STUDENT CARD (Suggested Items)

Name____________________________

Recognizes

1. Nouns
2. Verbs
3. Adjectives
4. Adverb
5. Prepositions
6. Intensifiers
7. Connectors
8. Determiners

Recognizes the function of

1. Noun phrases
2. Verb phrases
3. Complements
4.
5.

Can manipulate "acceptable" informal English in Speech? in writing?

Specific weaknesses:

To be filled in by teacher

1. (Such as) Use of weak passive in composition
2. Use of inappropriate irregular verbs (such as....)
3. Faulty parallelism in composition
4. Has trouble with spelling

1. Conference

Oral diagnosis is preferable to written diagnosis with the teacher and student working toward a closer understanding of language problems. The student must be made to feel at ease; the student must see the application of this to a future goal of improving his speaking and writing; he must never feel that this will lower his grade or result in failure. He must be able "to see" everything on the card and work toward eliminating some of his problems. If the problems seem overwhelming, they should be limited, and re-evaluated throughout the school year.

2. Observation of student language

During the conference and during everyday contacts with the student the teacher may use some of the following suggestions to evaluate the student in his oral and written language. The teacher is encouraged to make up his own material, as individual differences need to be taken into consideration.

a. Use a short simple paragraph and ask students to identify the form-class words or have students identify form-classes in a piece of their own writing.

b. Point to certain sentences and ask students to identify the sentence pattern. Use sentences similar to those found on the diagnostic test, handout I, and those sentences found in Exercise 2, pg. 18 in Conlin-Herman Modern Grammar and Composition.

c. Ask student to respond orally to two different situations: Another student bumps into him in the hall and makes him drop his books. The principal bumps into him in the hall and makes him drop his books. (The teacher is to observe if the student recognizes the levels of language)

d. Ask students to change a statement to a question.

e. Ask students to change a sentence from the active to the passive.

f. Ask students to verbalize an idea (such as, mowing the lawn, doing the dishes, the ideal date). (Can the student express himself better orally? or written?)

g. Ask students to defend a belief (women's lib, draft, war, going steady). (Does the student argue logically? Does he set up his defense in logical sequence and support his ideas?)

h. Dictate several sentences to check spelling deficiencies and punctuation problems, or better still, examine the student's own writing.

i. Give students the base form of the verb and ask them to provide the past form, -ing form, or -en form of the verb to check understanding of irregular verbs.

The aim of the conference, of course, is "student-set goals." Students will more likely work toward a goal that they feel they had a part in setting. They must be allowed considerable freedom to determine what they do and the speed in which they do it. A student must first be made "aware" of language differences in order for him to want to develop his ability to use his language effectively in a manner consistent with his own personal goals in life.

3. Diagnostic test

A third option open to the teacher to evaluate student deficiencies is to administer a diagnostic test. The test that follows is only a sample test that a teacher might give. Again, the teacher is encouraged to add or substitute items that would apply to his students.

The test, Handout I, is purposely divided into ten parts, each part corresponding to the sample chart included as Handout II. After the sample test has been graded by the class, Handout III, V, (by whatever method the teacher prefers), then each student can mark on the graph the number missed (up to ten). The result of the graph could resemble a city. The student and teacher can quickly see where the emphasis should be in reviewing the specific weaknesses. The teacher can take the same chart and get a class profile as well. A similar test should be given at mid-term, Handout IV and then the student can hold the two charts up to the light, one placed on top of the other. This will enable the students to see if they have made any improvements.

Once the student's problems have been diagnosed, then the teacher is ready to look for language experiences that would best relate to the particular problems noted from the conference or test. It is suggested that the teacher may consider the following approaches: special interest groups, station teaching, pattern drills, language lab, improvisation, programmed learning. None of these language activities have to be teacher-directed.

UNIT ACTIVITIES

SKILL A: Students should be able to recognize and manipulate the natural word order of an English sentence.

Behavioral objective: Given a number of scrambled sentences and scrambled paragraphs, students can re-write them in natural word order.

1. Teachers can set up a "student-centered corner" of the room where the type of sentences used below are set up in scrambled order in envelopes, or sentence strips can be placed on the board where the student can unscramble them and then progress to the next step, perhaps to another station. This kind of thing, of course, depends upon the maturity level of your students. Slower students usually react favorably to game-type learning experiences. Tutorial programs can work well here, also.

   Below are nonsense words built on English structural forms. Arrange the nonsense words into logical English patterns.

   a. clikiest the rantion gloogily rootled
   b. sutted he
   c. the rantion is lathet my
   c. rantion oped sall the

   The following sentences conform to English structural patterns but are not sensible. Rearrange the words in each sentence or change the verb form so that the result is both sensible and structurally exact.

   a. The ball threw John.
   b. The acorns cracked and eaten by the squirrels.
   c. Students are full of schools.

   What words can you change or add?

   For each of the following sets, put the words and the word parts together to form a sensible sentence which conforms to English structure.

   a. was, -ing, boy, the, lawn, the, mow
   b. n't, cat, does, sister, my, -'s, scratch
   c. simple, dress, -ing, make, a, is

2. Sentence Patterns in the News, Handout VI, is a good approach to teaching the basic sentence patterns as it is a "self-discovery" or an inductive approach where the students, working together in a group, study various paragraphs, newspaper articles or headlines, or their own compositions and try to discover the various sentence patterns. A sample sheet is provided for the teacher to reproduce and distribute.

3. A Syntax Worksheet, Handout VII, is an activity that teachers can set up in a "language center" where students can work on individual language weaknesses so that teachers will not be forced to over-teach a concept to students who do not need individual help.

4. Ask each member of the class to compose ten sentences from the list of words below. In each sentence he is to use only four words: two adjectives, one noun and one verb. You may change the assignment to permit five words per sentence. The student should compare his sentences with other members of the group. The combination of words that he uses is likely to be different from that of anyone else in the room.

Adjectives	Nouns	Verbs
million	flag	twinkled
several	men	chattered
big, old	stars	crashed
an, American	lights	fluttered
blue, two	wind	flickered
cold, a	truck	blew

5. Ask students to unscramble a paragraph such as the following:

One day during the spring I was nine, I actually did run away but, why remember not do I day entire almost an for -- home from probably because Mom would not permit me to do something I departure my announcing, breakfast before early left I do to wanted and then banging the door for emphasis. By around suppertime, my the of out joy and all taken had muscles sore and stomach empty adventure.

Answer: One day during the spring I was nine, I actually did run away from home - for almost an entire day. I do not remember why, but probably because Mom would not permit me to do something I wanted to do. I left early, before breakfast, announcing my departure and then banging the door for emphasis. By around suppertime, my empty stomach and sore muscles had taken all the joy out of the adventure.

SKILL B: Students should be able to recognize and manipulate the form-class words, structure words and their uses.

Behavioral objectives:

Given certain exercises, the student must be able to identify the four form-class words, noun, verb, adjective and adverb.

Given certain exercises, the student must be able to identify the structure words, determiner, intensifiers, prepositions, connectors.

Given certain exercises, the student must be able to identify the uses of the form-class words and structure words.

1. Ask students to underline all words that they recognize as nouns because they are words that appear in the plural form or because they are words which can be made plural.

   a. His pains disappeared after he took a headache pill.
   b. The boxes of papers are on the top shelf.

c. Most women dislike tight shoes that hurt their feet.
d. The dog was chasing cats in the alley.
e. The student gave a good speech.

2. Ask students to complete the following chart by writing the required noun forms. Note in the chart that the first form (lady) is the singular form; the second form (ladies) is the plural form; the third form (lady's) is the singular possessive form; and the fourth form (ladies') is the plural possessive form.

lady	church	man	deer	child	(person)
ladies	churches	men	(deer)	children	persons
lady's	(church's)	(man's)	deer's	(child's)	person's
ladies'	(churches')	(men's)	(deer's)	children's	(persons')

Additional exercises on "The Noun Paradigm" may be found in Stageberg, An Introductory English Grammar, on pages 120 - 121.

3. The Procedure for a Group Lesson on Noun Concepts, Handout VIII, is a type activity that can be used as a class lesson or used in a "language center." Through this approach a class can "discover" the definition of a noun (or any other grammatical concept) without the teacher "telling" them.

4. The Noun Worksheet, Handout IX, is the student worksheet for the lesson above and is included for the teacher to reproduce and distribute.

5. A sample Adjective Worksheet, Handout X, is included for the teacher to use as a sample lesson plan for a group activity.

6. Bearly Puzzleble, Handout XI, is a game-like activity to use in groups working on form-class words. A sample sheet along with the answers is provided for the teacher to reproduce and distribute.

7. Working with Words, Handout XII, is an exercise that can be used to expand the student's knowledge of form-class inflectional and derivational endings.

8. Have two lists of verbs on the board or transparency from original compositions and ask students which story they would rather read. Why?

A	B
walking	fires
saw	drives
ran	slides
turned	beefing
walked	crawling
amazed	edge
call	throws
	called

After giving pupils an opportunity to discuss the lists, read the compositions to them. Ask how the verbs helped make story B more exciting. Suggest that they try replacing some of the commonplace verbs in story A with more interesting ones to add life to the story.

9. Ask students if they have ever chased anything. Encourage discussion of their feelings during the chase. Give pupils a paragraph about a chase (or some other exciting event). Help them see that the story will be more alive if some of the dull, uninteresting verbs are replaced with some that are colorful and dynamic. Suggest that they think of themselves as a character in the story and imagine how they would act. Then direct them to orally replace each underlined verb with a more appropriate one.

   Give the class the opportunity to read the original passage. Ask the group to evaluate the author's selection of verbs. Ask the class to read the whole story noting the way the author uses verbs.

10. Give further practice in the use of good verbs by means of the following activity:

    Tell students that we have three life situations in which they are to supply the best possible verbs to get across the action taking place. Divide them into groups, each of which is given a piece of chart paper; and appoint a recorder for each. Each group is to discuss or role-play each situation, and then list the action of the two main characters of each story situation.

    a. George has been wanting to buy a good camera for some time but he has not been able to find anything to his specifications within his limited funds -- until now. A friend has introduced him to this fellow, Glen Orkin, who has a top-name movie camera to sell at less than 1/3 the price. Examining it George can see that it's never been used. He asks Orkin why he is selling it so cheaply. His answers are evasive at first but finally to close the transaction he admits that he "lifted" it at a department store. George tells him that he cannot buy "hot" merchandise but he only laughs saying it's not like stealing at all. He says, "That store will never miss it. They have so much stuff." George is strongly tempted to agree with him. He does want the camera. After all, he would pay for it. He wished he didn't know it was stolen. What should he do?

    b. Dominic is the leader of a rock quartet of teen-age boys. Two of his group want a new lead-guitar man. Dominic's current lead-man they feel is not as good as the one they know. The lead-guitar man has been with Dominic's group since it's beginning and has been a very loyal hard-working member. Dominic must agree that he isn't necessarily the greatest but he likes him because he's a nice, fair guy. Dominic's job as leader is to tell him that the group doesn't want him anymore. If he doesn't the others said they would quit. What would Dominic say to the lead-man?

    c. Janet accepted a date with a boy that she really doesn't like. She did it at a weak moment and regretted it almost instantly but said nothing. The day of the date arrived and she still lacked the courage to cancel it. Suddenly she realized that she simply could not go through with it. When the boy arrived at her home she unfairly prevailed upon her mother to tell him that she was ill. Now it's the next day and as Janet is leaving the tennis court the boy greets her. How does Janet explain her sudden good health?

    Teachers can find additional exercises on the verb on pages 131-140 in Stageberg, An Introductory English Grammar. Additional exercises on the verb are found in Conlin-Herman, Modern Grammar and Composition, Book 2, pgs. 14-15, 70-71.

When all groups have completed their lists have them read to the other groups so that all might evaluate the verbs used.

To conclude, point out that students are beginning to use verbs appropriate to a particular situation. Ask how the idea they've gained will make all their work more interesting.

Further exercises in identifying nouns and verbs can be found in Conlin-Herman, Modern Grammar and Composition, Book 2, pgs. 23-24.

11. Pretend that they are on a trip to some exciting place and are writing a letter to a friend telling what they are doing and seeing right now.

12. Here is an illustration of a story told with the -ing form of the verb, followed by objects and modifiers.

IN THE SCHOOL CAFETERIA

a. swishing open the door
b. hearing the clatter of dishes
c. sliding my tray along
d. laughing with friends
e. choosing a tuna sandwich
f. lifting a bottle of milk
g. balancing my tray
h. waiting for my check
i. slipping out my napkin
j. chattering with the gang

13. We might introduce the infinitive by asking the students to supply a number of different phrases that might fit into the following construction:

I know how
- to type a letter
- to take a motor apart
- to set up type
- to set hair
- to bake a cake
- to lift weights

14. Show students the different positions in sentences for infinitives by providing sentences such as the following:

a. ______________________________ is my greatest talent.
What?

b. This is the best way ______________________________
To do what?

c. I turned around ______________________________
why?

15. Ask students to write five infinitive phrases which express five of his ambitions, as shown in the following example:

MY FIVE AMBITIONS

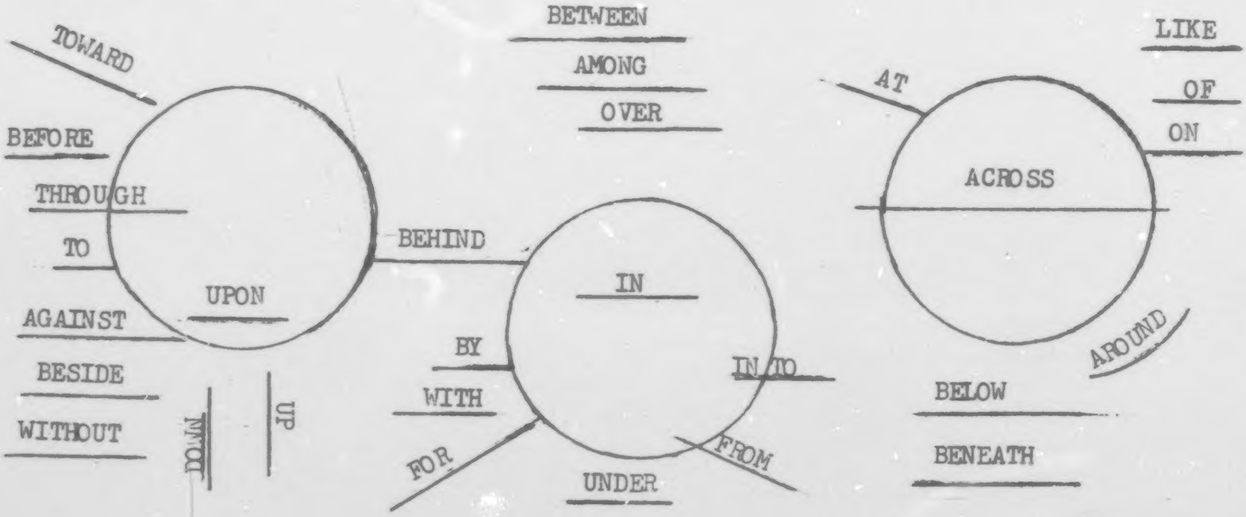
a. To make my big brother proud of me.
b. To get a good job when I get out of school.
c. To ask a certain girl for a date.
d. To get a certain boy interested in me.
d. To make an A on my next composition.

Ask students to analyze their own compositions for the use of the infinitive.

16. A good way to teach prepositions is to ask the students to act out several prepositions as in the following sentences:

a. Harry walked across the room.
b. Harry walked into the room.
c. Harry walked around the teacher's desk.
d. Harry walked toward his own desk.
e. Susan held her book (under, beside, over, inside) her desk.
f. Mary stood (at, behind, outside, before) the door.
g. Jerry held his paper (toward the light, before his friend, in his coat pocket).

17. Another approach to teaching prepositions might be to cut two or three colored balls out of construction paper and place them on the bulletin board. On sentence strips write different prepositions but mix in other type words. Scramble these words and then ask the students to try and place the words with the ball. If it fits, it should be a preposition.


TOWARD
BEFORE
THROUGH
TO
AGAINST
BESIDE
WITHOUT
UPON
DOWN
UP
BETWEEN
AMONG
OVER
BEHIND
IN
BY
WITH
FOR
UNDER
INTO
FROM
AT
ACROSS
LIKE
OF
ON
AROUND
BELOW
BENEATH

18. Now ask the students to place different prepositions in the following sentences. They should be able to see how different prepositions change the meaning within the sentence.

a. We walked barefoot____________the barn.
b. The bell rang_____________ classes.
c. A snake crawled_____________the porch.
d. Mother looked______________the bed.
e. Jerry waited_____________his car.

19. Once the idea of a prepositional phrase is thoroughly established you may ask each student to write a story made up simply of ten or twelve prepositional phrases on topics such as the following:

ONE HOUR TO GO

a. out of bed
b. into the bathroom
c. into my clothes
d. down the stairs
e. at the table
f. into my mouth
g. on the front step
h. for my friends
i. across the street
j. on my bike
k. toward school
l. at my desk

20. Vary the exercise by asking each student to place a verb before each prepositional phrase in his new story:

a. jumped out of bed
b. ran into the bathroom
c. slipped into my clothes
d. skipped down the stairs

21. A constructive final step in the teaching of prepositional phrases is the building of ten sentences of ten words each, using only words from the list below. In each sentence the student is asked to use a verb, a subject, an adjective or determiner, and two prepositional phrases, one an adjective phrase, the other an adverbial phrase. The exercise requires the student to examine carefully the function of each word he used in the sentence.

Example: A book with a worn face lay in the house.
The car in red crashed into the house.

Nouns	Verbs	Adjectives	Prepositions
car	stood	ten	into
man	spoke	red	with
roof	raced	blue	down
book	sat	the	to
coat	lay	a	without
cap	rose	worn	under
boy	stole	new	along
face	limped	shaggy	up
house	crept	broken	on
dog	ran	haggard	in

Teachers can make up additional exercises on prepositional phrases from material on pgs. 155-159 in Stageberg, An Introductory English Grammar.

Exercises on the prepositional phrase used in expanding basic sentence patterns can be found in Conlin-Herman, Modern Grammar and Composition, pgs. 44-47.

SKILL C: Students should be able to recognize and manipulate form-class words associated with usage problems.

Behavioral objective: Given certain exercises and situations students must be able to choose between options found in speaking and writing.

1. Irregular verb game

   This game begins with someone asking, "What's lying on________'s desk?" and calls on someone to answer. He or she responds with the answer and another question using the pattern, "What's lying________?" The game continues with questioning:

   Player 2: A Pencil. What's lying on the closet shelf?
   Player 3: A book. What's lying on the floor by the door?

   The game continues until everyone in the group has a chance to answer and then ask a question using the pattern. Other verbs can be introduced by providing other sentence patterns:

   "He has broken________."
   "I saw________."

2. A good time to stress the use of object pronouns is after studying prepositional phrases. Place the object pronouns on the board cut out of construction paper.

   OBJECT PRONOUNS

ME	US	HER	HIM	THEM	WHOM

   Now the students may speak and write a number of prepositional phrases, always with a double object:

   with Jerry and me
   for Mary and her
   beside Sally and her
   before Jim and him
   between you and me
   over Connie and us
   against Jean and him
   to Joe and us
   by you and me

   Writing and speaking sentences about the students in the class always helps to dramatize the concept. Also, unless the case of pronouns carries over to speech, it does not really function.

3. When teaching pupils a particular usage pattern, follow an inductive procedure such as the one which follows. When you note that some students are using "saw" and "seen" incorrectly, group them together for special help. Ask questions such as, "What did you see on the way to school today?" Write the responses on the board and underline the word "saw" in each sentence. Then, ask questions such as, "Have you ever seen a riot?" Write the responses on the board and underline the words "has (have) seen" in each sentence. The students examine all the sentences carefully noting the pattern when "saw" is used and when "seen" is used. They should generalize that "seen" is used with "helping verbs," while "saw" is not. They are then given systematic, supervised practice in using "saw" and "seen" in their oral

and written language, in order to establish correct usage as habit.

4. Provide realistic practice for language usage by setting up role-playing situations which approximate situations in which the students find themselves. Have them use the language forms appropriate for each situation in which they are placed. It may be fun to change the situation or roles without warning while they are in the midst of one role-playing situation. Concentrate on realistic situations such as students at rock concerts.

5. Use records, films of speakers from other parts of the United States and local resource people to show students the way usage varies according to the geographic section or social structure of our country.

6. Structure situations in which students explore the history of various usage patterns. From such explorations, encourage students to generalize concerning the fallibility of usage patterns.

Teachers can find additional materials on usage exercises on pgs. 123-124 in Stageberg, An Introductory English Grammar.

SKILL D: Students should be able to recognize and manipulate grammatical structures related to sentence expansion and begin the formation of more complex ideas and syntactical patterns.

Behavioral objective: Given a set of exercises and situations related to sentence expansion, students should be able to construct their own sentences similar to those illustrated. Students will concentrate on expansion by single word-modifiers, prepositional phrases, coordination and subordination.

1. Ask the students to expand the subject of the following sentences by adding a determiner, an adjective, and a phrase:

   a. Boys are sometimes a lot of trouble.
   b. Car races are fun to watch.
   c. The rivers are polluted.

   Teachers can find additional material on expanding basic sentence patterns on pgs. 44-64, Chapter 2, in Conlin-Herman, Modern Grammar and Composition 2.

2. Now expand the subject by combining the subjects of two short sentences:

   The addict was busted by the policeman.
   Some long-haired youths were busted.
   The addict and some long-haired youths were busted.

3. Now expand the object by combining short sentences:

   Captain Ahab harpooned the whale.
   The whale was white.
   The whale was called Moby Dick by the Captain.
   The white whale, called Moby Dick, was harpooned by Captain Ahab.
   or
   Captain Ahab harpooned the white whale whom he called Moby Dick.

4. Now expand a sentence by combining two sentences by using an -ing verb to begin part of the combined sentence.

   A flying saucer was sailing through the sky.
   It looked ghostly and mysterious.
   Sailing through the sky, a flying saucer looked ghostly and mysterious.
   or
   put the -ing verb after the subject:
   A flying saucer sailing through the sky, looked ghostly and mysterious.

   Note the different ways the sentences are punctuated.

5. To teach sensory intensity as a part of grammar for style, you may open a class with a sentence like the following:

   The water gurgled.

   Now ask: Does the verb describe action? What verb can we use that would suggest both action and sound?

   The water splashed and gurgled.

   Next, we may add an adjective or an adjective phrase describing the water:

   The water of the brook splashed and gurgled.

   Now, how can we add color to our sentence?

   The water of the brook gurgled along the green banks.

   Ask the students to change the water to some other liquid to give color to the sentence in a different way:

   The green medicine splashed into the spoon.

   Now ask the students to build up several sentences of their own. Give them several kernel sentences such as the following:

   The car screeched.
   The horse neighed.
   The teacher sighed.

   The boy refused.
   The radio blared.
   The girl danced.

6. Use the connectors and, but, or, or so to write sentences with the connected parts listed below.

   two names in the subject
   two adjectives and two nouns in the subject
   two verbs in the predicate
   two full sentences connected with and
   two full sentences connected with but
   two full sentences connected with or

   Find the noun phrases of the sentences you have written.

7. To play the game Expanding Subjects, divide the class into small groups.

Appoint a leader of each team. The leader calls out a noun that could be a subject. Team members try to expand the subject by adding a determiner, an adjective, a phrase, or a who-that-which word group. Give one point for each structure added. The team getting the most points over a given period of time wins the game. This game can be used to expand other sentence elements.

8. Ask the students to pretend they are away on a trip and an emergency takes place. Ask them to send their parents a telegram telling them the nature of emergency and request help. Now ask them to expand the ideas stated in their telegram.

ADVANCED ACTIVITIES

NOTE: This part of the unit is incorporated with exercises and readings from English 10, Addison and Wesley; therefore, page references to relevant sections of this text are given under each skill.

SKILL A: Students should be able to recognize and manipulate more complex sentence structures associated with sentence expansion and sentence variety.

Read the material and complete the exercises in Addison and Wesley, English 10, Chapter 12, pp. 210-216.

Bahavioral objective: Given sentence and paragraph models, students must be able to write more complex sentence structures and to construct transformations which vary structure in their own compositions.

SKILL B: Students should be able to recognize ways to improve sentence structure by additions, compression or modification.

Read the materials and complete the exercises in Addison and Wesley, English 10, pp. 217-226, pp. 232-234.

Behavioral objective: Given certain narrative-descriptive ideas, students will be able to write a long sentence by adding structures at different levels. The number of levels in a sentence depends on the chain of addition, compression or modification.

SKILL C: Students should be able to see how grammatical knowledge can help them make conscious choices among options, thereby, improving the faulty structures in their own composition.

Read the material and complete the exercises in Addison and Wesley, English 10, Chapter II, pp. 185-209, and pp. 226-234.

Behavioral objective: The student must be able to correctly identify the different structures of English and be able to see the options available to him in correcting faulty structures in his own compositions.

SKILL D: Students should be able to recognize ways to revise compositions for:

(1) purpose and unity
(2) greater force and emphasis
(3) greater clarity and coherence

Behavioral objective: Given guidelines and examples for revising compositions for unity, greater emphasis and greater clarity, students can revise their own compositions.

Read material and complete the exercises in Chapters 13 and 15 in Addison and Wesley, English 10, pp. 235-250, and pp. 278-300.

HANDOUT I

GRAMMAR DIAGNOSTIC TEST

I. Tell the sentence pattern of each of these sentences. Write the letter of the correct pattern on your answer sheet.

1. The boy hit the ball.

a) NV b) N^1VN^2 c) $N^1V\ N^2N^3$ d) NVAdj.

2. That beautiful woman is my sister.

a) NV b) N^1VN^2 c) N^1VN^1 d) $N^1VN^2N^3$

3. Martha hit Alan with a stick.

a) N^1VN^2 b) $N^1VN^2N^3$ c) NVAdj. d) N^1VN^1

4. He seems angry at the teacher.

a) N^1VN^2 b) N^1VN^1 c) $N^1VN^2N^3$ d) NVAdj.

5. Tom flunked algebra in the ninth grade.

a) N^1VN^2 b) N^1VN^1 c) $N^1VN^2N^3$ d) NVAdv.

6. In the middle of the night, Dad heard a scream.

a) N^1VN^2 b) $N^1VN^2N^3$ c) NVAdj. d) N^1VN^1

7. My brother plays for a little league team.

a) NV b) N^1VN^2 c) $N^1VN^2N^3$ d) N^1VN^1

8. The car moved slowly out of the garage.

a) NV b) N^1VN^2 c) NVAdv. d) NVAdj.

9. The girl was lonely during her two weeks in the hospital.

a) NV b) $N^1VN^2N^3$ c) NVAdj. d) NVAdv.

10. My cousin has been a doctor for ten years.

a) N^1VN^2 b) NV c) $N^1VN^2N^3$ d) N^1VN^1

II. Tell whether each word is a form-class word or a structure word. Write F or S on your answer sheet.

1. at
2. swimming
3. since
4. to
5. the
6. leaped
7. school
8. and
9. beautiful
10. sadly

III. Name each underlined word as it is used in the sentence.
Adj - adjective, Adv - adverb, N-noun, V-verb

1. We saw a picture of the team.
2 Picture you upon my knee.
3. Fred was swimming in our neighbor's pool.
4. Swimming is the most popular summer sport.
5. The swimming pool was crowded yesterday.
6. Fran can type faster than the rest of the class.
7. Harry is the strong silent type.
8. Jim runs fast to catch the school bus every day.
9. He is a fast worker!
10. We always fast before we go to mass.

IV. Name each underlined word. On your answer sheet, use C - connective, D - determiner, P - preposition, A - auxiliary, I - intensifier.

1. The baby was very good in the nursery.
2. Some girls wear shorts to school.
3. Tom and Glenda moved to West Virginia.
4. She sat in the back of the room.
5. I wanted an ice cream but didn't have the money.
6. We were talking about the first pep rally.
7. Alice walked through a looking-glass.
8. Buy me a bag of popcorn.
9. Miss Arthur was the most beautiful woman in the room.
10. Our teacher was grading the tests.

V. Tell whether these sentences are in Natural or Inverted word order. Write N or I on your answer sheet.

1. At that time she was visiting Canada.
2. Has Helen seen Tom recently?
3. Why did you hit him?
4. Into the woods charged the bear.
5. Our vacation is in Florida this year.
6. After a little while, Mary re-joined the discussion group.
7. On the streets are heard many languages.
8. There are five hippies on the football team.
9. Who won the baseball game yesterday?
10. Every man in a submarine can do every job aboard.

VI. On your answer sheet, fill in the blanks with the words that complete each analogy.

1. BEGIN:BEGUN::GO:__________
2. SING:SANG::DRINK:__________
3. JUMP:JUMPED::WALK:__________
4. THINK:THOUGHT::CLIMB:________
5. RUN:RAN::LIE:__________
6. DRIVE:DRIVEN::SEE:______________
7. SIT:SAT::GUARD:______________
8. BECAME:BECOME::THREW:__________
9. DRUNK:DRINK::SEEN:__________
10. BITTEN:BITE::SPOKEN__________

VII. Verbs - Choose the correct verb and write it on your answer sheet.

1. Have you (began, begun) your homework yet?
2. I would have (sang, sung) if I had the chance.
3. The tired boy (drank, drunk) at the clear stream.
4. How skillfully the pitcher (through, threw, throwed) the ball!
5. Those drawings have (become, became) famous.
6. They (brang, brought, bring) their neice to the party.
7. Had he (laid, lain) their long before the doctor arrived?
8. We (saw, seen) the movie at the Palace Theatre.
9. When I took it out of the dryer, I saw that my new print dress had (shrank, shrunk).
10. We have (went, gone) to the school for ten years.

VIII. Choose the correct pronoun. Write it on your answer sheet.

1. (He, him) and I are going to the movies.
2. The first was between (he and I) (him and me).
3. My parents took George and (I, me) to the circus.
4. Mrs. Armstrong has a job for you and (I, me).
5. The winners were Jeff and (I, me).
6. It's a shame that (she, her) and Helen forgot their paper.
7. (We, Us) boys are terrible at jumping rope.
8. The class elected Terry and (I, me) to serve on the committee.
9. When you and (I, me) are done, we must publish our work!
10. They gave (we, us) a beautiful trophy!

IX. Tell which of the four grammatical devices listed below have been used to form the "b" sentences?
On your answer sheet use the following key:

A) By coordination
B) by subordination
C) by adding single word modifiers
D) by adding prepositional phrases

1. a Tom hit Mary. He used a baseball bat.
   b Tom hit Mary with a baseball bat.

2. a The boy showed a picture to the class.
   b. The little boy showed the kindergarten class a beautiful picture.

3. a Fred went to the beach. Alice went also.
   b Fred and Alice went to the beach.

4. a The man flew.
   b The man on the trapeze flew through the air.

5. a The clock struck ten. Harry left for the party.
   b When the clock struck ten, Harry left for the party.

6. a Bill's father lost his job. His mother is still working.
   b Bill's father lost his job, but his mother is still working.

Part X

On your answer sheet, write *yes* if all the verbs in each sentence are underlined. Write *no* if only part or none of the verbs are underlined.

1. The boy in the pool *swam* quite well.
2. *Did* you go to the circus last year?
3. *Have* you been *given* permission to go?
4. The fireman *was* riding on the hook-and-ladder.
5. *Was* your mother angry?
6. My friend Bud is a *trained* athlete.
7. Jack *may* not *go* on the field trip.
8. *Choose* one item on the shelf.
9. Helen *should* *have* *been* studying for the exam.
10. There *have* *been* many serious crimes lately.

HANDOUT II

GRAMMAR CHARTS

Name ____________

Date ____________

	1	2	3	4	5	6	7	8	9	10
Sentence Patterns I										
Classifying form class words and structure words II										
Functional shift III										
Use of structure words IV										
Word order V										
Verb analogies VI										
Verb usage VII										
Pronoun usage VIII										
Sentence expansion IX										
Verb recognition X										

second test date ____________

	1	2	3	4	5	6	7	8	9	10
Sentence patterns I										
Classifying form class words and structure words II										
Functional shift III										
Use of structure words IV										
Word order V										
Verb analogies VI										
Verb usage VII										
Pronoun usage VIII										
Sentence expansion IX										
Verb recognition X										

BEST AREAS:

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________

WEAKNESSES:

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________

IMPROVEMENT IN:

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________

HANDOUT III

Grammar Diagnostic Test Name:________________

Answer Sheet Date:________________

I: Write the patterns:

1.________ 6.________

2.________ 7.________

3.________ 8.________

4.________ 9.________

5.________ 10.________

II: Write F or S:

1.___ 6.___

2.___ 7.___

3.___ 8.___

4.___ 9.___

5.___ 10.___

III: Write N,V,Adj. or Adv.:

1.________ 6.________

2.________ 7.________

3.________ 8.________

4.________ 9.________

5.________ 10.________

IV. Write C,D,P,A or I:

1._____ 6._____

2._____ 7._____

3._____ 8._____

4._____ 9._____

5._____ 10._____

V: Write N or I:

1.___ 6.___

2.___ 7.___

3.___ 8.___

4.___ 9.___

5.___ 10.___

VI: Write the correct word:

1.__________ 6.__________

2.__________ 7.__________

3.__________ 8.__________

4.__________ 9.__________

5.__________ 10.__________

VII: Write the correct verb:

1.____________ 6.____________

2.____________ 7.____________

3.____________ 8.____________

4.____________ 9.____________

5.____________ 10.____________

VIII: Write the correct pronoun:

1.____________ 6.____________

2.____________ 7.____________

3.____________ 8.____________

4.____________ 9.____________

5.____________ 10.____________

IX: Write A,B,C, or D:

1.______ 6.______

2.______ 7.______

3.______ 8.______

4.______ 9.______

5.______ 10.______

X: Write Yes or No:

1.______ 6.______

2.______ 7.______

3.______ 8.______

4.______ 9.______

5.______ 10.______

HANDOUT IV

GRAMMAR DIAGNOSTIC - TEST #2

I. Tell the sentence pattern of each sentence. Write the letter of the correct pattern on your answer sheet.

1. The old man caught a fish.

   a) NV b) $N^1 V N^2$ c) $N^1 V N^2 N^3$ d) N V Adj.

2. His uncle is a famous baseball player.

   a) NV b) $N^1 V N^2$ c) $N^1 V N^1$ d) $N^1 V N^2 N^3$

3. Frank gave me a birthday present.

   a) $N^1 V N^2$ b) $N^1 V N^2 N^3$ c) N V Adj. d) $N^1 V N^1$

4. She seemed happy during her vacation.

   a) $N^1 V N^2$ b) $N^1 V N^1$ c) $N^1 V N^2 N^3$ d) N V Adj.

5. Our class took algebra in grade nine.

   a) $N^1 V N^2$ b) $N^1 V N^1$ c) $N^1 V N^2 N^3$ d) N V Adj.

6. At the end of the first term, we took a test.

   a) $N^1 V N^2$ b) $N^1 V N^2 N^3$ c) N V Adj. d) $N^1 V N^1$

7. My sister dances in a small discotheque.

   a) N V b) $N^1 V N^2$ c) $N^1 V N^2 N^3$ d) $N^1 V N^1$

8. The streetcar clanged merrily down the hill.

   a) N V b) $N^1 V N^2$ c) N V Adv. d) N V Adj.

9. We were frightened at the end of the movie.

   a) N V b) $N^1 V N^2 N^3$ c) N V Adj. d) N V Adv.

10. Alice has been a teacher for six years.

    a) $N^1 V N^2$ b) N V c) $N^1 V N^2 N^3$ d) $N^1 V N^1$

II. Tell whether each word is a form-class word or a structure word. Write F or S on your paper.

1. for
2. running
3. although
4. of
5. a
6. walked
7. mansion
8. or
9. ugly
10. badly

III. Name each underlined word. On your answer sheet use N - Noun, V - Verb, Adj. - Adjective, Adv. - Adverb

1. Her eyes were irritated by the smoke from the chimney.
2. Smoke filter cigarettes for your health!
3. Jack was boxing with the school champion.
4. Boxing involves a great deal of footwork.
5. The boxing bouts will start at 8 o'clock.
6. Dad fired the hired hand last week.
7. I hired him to cut our lawn every other week.
8. Elvis Presley has a new hit record.
9. I'll hit you if you do that again.
10. His three-base hit drove in two runs!

IV. Name each underlined word. On your answer sheet, use C - connective, D - determiner, P - preposition, A - auxiliary, I - intensifier.

1. Jane was very excited when the curtain went up.
2. Several men started to leave.
3. All mothers and fathers should see this movie!
4. Bob stood in the center of the gym.
5. I like Betty but I do not agree with her.
6. They were working very hard on the project.
7. He tossed the ball through a plate glass window.
8. Harry gave her a new umbrella for her birthday.
9. Mr. Allen is our most popular teacher.
10. Jane was giving her little brother a hard time.

V. Tell whether these sentences are in Natural or Inverted word order. Write N or I on your answer sheet.

1. During half-time we went to the refreshment stand for hot dogs.
2. Have you talked to Jack yet?
3. Why did you do that?
4. Down the spiral staircase came the most beautiful girl in the world.
5. The school year is off to a good start.
6. After a short intermission the second act of the play began.
7. In the hills of Colorado live many old hermits.
8. There was an explosion during the principal's speech.
9. What did your mother say to her?
10. Each person must do his job well.

VI. On your answer sheet, fill in the blanks with the words that complete each analogy.

1. BREAK:BROKEN::SEE:__________
2. THREW:THROW::TORE:__________
3. FREEZE:FROZE::CHOOSE:__________
4. GIVE:GAVE::SEE:__________
5. DONE:DO::LAIN:__________
6. STEAL:STOLEN::TAKE:__________
7. BROUGHT:BRING::LAID:__________
8. RISEN:RISE::WORN:__________
9. SPEAK:SPOKE::GO:__________
10. ATE:EATEN::GAVE:__________

VII. Verbs - Choose the correct verb and write it on your answer sheet.

1. I (did, done) my homework but forgot to bring it in.
2. Our cat (brung, brang, brought) the mouse into the living room.
3. When he came in, he was nearly (froze, frozen).
4. She (lay, laid) their for twenty minutes before help arrived.
5. I (saw, seen) a good movie on television last night!
6. The new toy was (broke, broken) by the careless child.
7. She (through, threw, throwed) his hat over the fence.
8. I like to (lie, lay) on the sofa after dinner.
9. She has (went, gone) to visit Bob in California.
10. That style has (become, became) old-fashioned.

VIII. Choose the correct pronouns. Write them on your answer sheet.

1. (She, her) and I are driving to Ocean City.
2. This disagreement is between (he and I) (him and me).
3. The teacher sent Betty and (I, me) to the principal's office.
4. Mother baked a cake for you and (I, me).
5. The losers were Harry and (I, me).
6. I told you that (he, him) and Walt played hooky.
7. (We, us) girls want to play baseball, too!
8. Mr. Frost appointed Eleanor and (I, me) to the advisory council.
9. When you and (I, me) are elected, we will hold regular business meetings,
10. Mother wanted (he, him) at once!

IX. Tell how each basic sentence pattern has been expanded. On your answer sheet, use the following key:

A) By coordination
B) By subordination
C) By adding single word modifiers
D) By adding prepositional phrases

1. a. He saw the kitten. It had long gray hair.
   b. He saw the kitten with the long gray hair.

2. a. A policeman gave a ticket to the lady.
   b. A nasty policeman gave a speeding ticket to the frightened lady.

3. a. John threw the plate. Then he left the room.
   b. John threw the plate and then left the room.

4. a. The milk spilled.
   b. The milk in the pitcher spilled over the baby in the car-seat.

5. a. Mr. Smith is a nice teacher. The kids dislike his class.
   b. Although Mr. Smith is a nice teacher, the kids dislike his class.

6. a. Mike's sister is in nurses' training. His brother is in college.
   b. Mike's sister is in nurses' training, and his brother is in college.

7. a. Alice is going to Ocean City. Connie is going also.
   b. Alice and Connie are going to Ocean City.

8. a. The car was running.
   b. The old car was running smoothly.

9. a. The men were working.
   b. The men in the construction gang were working in the heat of the blazing sun.

10. a. The class had a picnic. Twenty people were arrested for creating a public disturbance.
    b. When the class had a picnic, twenty people were arrested for creating a public disturbance.

X. On your answer sheet write YES if all the verbs in each sentence are underlined. Write NO if only part or none of the verbs are underlined.

1. The boy at the head of the line drank all of the lemonade.
2. Will you go to the seashore again this year?
3. Have you been given the right amount of money?
4. The farmer was plowing the larger plot of ground.
5. Was your sister upset?
6. My sister is a talented accordionist.
7. Helen may not agree with us.
8. Sally should have been thinking about her exams.
9. Come to the party next Saturday.
10. There have been many problems in the group.

HANDOUT V

Grammar Diagnostic - Test I

Answer Sheet

Name:__________________

Date:__________________

I: Write the patterns:

1. B
2. C
3. A
4. D
5. A
6. A
7. A
8. A
9. C
10. D

II: Write F or S

1. S
2. F
3. S
4. S
5. S
6. F
7. F
8. S
9. F
10. F

III: Write N, V, Adj. or Adv.:

1. N
2. V
3. V
4. N
5. Adj.
6. V
7. N
8. Adv.
9. Adj.
10. V

IV: Write C, D, P, A or I:

1. I
2. D
3. C
4. P
5. C
6. A
7. P
8. D
9. I
10. A

V: Write N or I:

1. N
2. I
3. I
4. I
5. N
6. N
7. I
8. I
9. N
10. N

VI: Write the correct word:

1. gone
2. drank
3. walked
4. climbed
5. lay
6. seen
7. guarded
8. throw
9. see
10. speak

VII: Write the correct verb:

1. begun
2. sung
3. drank
4. threw
5. become
6. brought
7. lain
8. saw
9. shrunk
10. gone

VIII: Write the correct pronoun:

1. he
2. him and me
3. me
4. me
5. I
6. she
7. we
8. me
9. I
10. us

IX: Write A, B, C or D:

1. D
2. C
3. A
4. D
5. B
6. A
7. A
8. C
9. D
10. B

X: Write Yes or No:

1. Yes
2. No
3. No
4. No
5. Yes
6. No
7. Yes
8. Yes
9. No
10. Yes

HANDOUT V

Grammar Diagnostic - Test 2

Answer Sheet

Name: ____________________

Date: ____________________

I: Write the patterns:

1. B 6. A
2. C 7. A
3. B 8. A
4. D 9. C
5. A 10. D

II: Write F or S:

1. S 6. F
2. F 7. F
3. S 8. S
4. S 9. F
5. S 10. F

III: Write N, V, Adj. or Adv.:

1. N 6. Adj.
2. V 7. V
3. V 8. Adj.
4. N 9. V
5. Adj. 10. N

IV: Write C, D, P, A or I:

1. I 6. A
2. D 7. P
3. C 8. D
4. P 9. I
5. C 10. A

V: Write N or I:

1. N 6. N
2. I 7. I
3. I 8. I
4. I 9. I
5. N 10. N

VI: Write the correct word:

1. seen 6. taken
2. tear 7. lay
3. chose 8. wear
4. saw 9. went
5. lie 10. given

VII: Write the correct verb:

1. did 6. broken
2. brought 7. threw
3. frozen 8. lie
4. lay 9. gone
5. saw 10. become

VIII: Write the correct pronoun:

1. she 6. he
2. him and me 7. we
3. me 8. me
4. me 9. I
5. I 10. him

IX: Write A, B, C or D:

1. D 6. A
2. C 7. A
3. A 8. C
4. D 9. D
5. B 10. B

X: Write Yes or No:

1. yes 6. no
2. no 7. yes
3. no 8. no
4. no 9. yes
5. yes 10. yes

HANDOUT VI

Sentence Patterns in the News

1. LBJ CONSIDERED ATTACK

2. PRE-TONKIN PLAN REVEALED

3. U. S. DOGS IN BAD SHAPE

4. NOT A LINE RELEASED EARLY

5. THE SUPREME COURT NEVER 'LEAKS'

6. IT WAS A QUIET DAY FOR NEWS

7. OHIO ACTION ASSURES YOUTH VOTE AMENDMENT

8. NIXON LOSER IN PRESS FIGHT

9. PETE RICHERT BURNED

10. MUSCOVITES VIEW BODIES OF 3 COSMOS

11. BIG DAILIES BARE MORE VIET FACTS

12. MATCHING TIMETABLE OFFERED

Discuss:

A. Are there any parts missing in the above headlines?
B. Name the sentence pattern for each headline.
C. Which sentence pattern would you think would be used more often in a newspaper? In your opinion, why?
D. Check a newspaper to check your assumption.
E. What is your final conclusion?

HANDOUT VII SYNTAX WORKSHEET

I. Decode this nonsense sentence. Use your words in place of the nonsense words.

The seg gurps the ret

II. Discuss the difference between paragraphs. Which has a more pleasing variety? What are the various ways the writer has changed the word order for these variations? Count the number of the word on which the subject falls.

Par. 1. The trial had been scheduled for two o'clock. The audience was noisily settling itself in the courtroom for the coming show. The lawyers were quietly talking and shuffling piles of papers at the polished tables in front of the room. The bell in the courthouse tower struck two in resounding tones. Judge Walker, dignified in his long black gown, walked slowly to his bench . . .

Par. 2. The trial had been scheduled for two o'clock. In the court room the audience was noisily settling itself for the coming show. At the polished tables in the front of the room, the lawyers were quietly talking and shuffling piles of papers. When the bell in the courthouse tower struck two in resounding tones, Judge Walker, dignified in his long black gown, walked slowly to his bench . . .

III. For each set of words, put the words and word parts together to form a sensible sentence which conforms to English structure.

1. was, -ing, man, the, car, his, wax
2. -n't, dog, does, aunt, my, -'s, bark
3. parent, did, our, a, -s, ride, for, built, two, bicycle
4. certain, the, was, honor, -ly, -ed, earn
5. -men, were, the, work, -ing, a, labor, -way, high, on

IV. Write two sentences for each of the following groups of words.

1. watched the birds the squirrel.

a.____

b.____

2. cat dog a we instead chose a of

a. ____

b. ____

3. in Ted contest the Jim defeated

a. ____

b. ____

V. Each of the words in the sentence has an identifying number above it. Write four similar sentences containing six words going down each four columns.

1 2 3 4 5 6
That policeman should help those motorists.

1. ____________ ____________ ____________ ____________

2. ____________ ____________ ____________ ____________

3. ____________ ____________ ____________ ____________

4. ____________ ____________ ____________ ____________

5. ____________ ____________ ____________ ____________

6. ____________ ____________ ____________ ____________

VI. Following are 24 words arranged in alphabetical order. In the spaces provided, use these words to write 4 sentences with six words in each sentence. Avoid using any word more than once.

a
advantages
answers
boy
could
discover
find
girl
many
might
must
problems
report
see
solutions
some
student
teacher
that
the
these
this
those
will

1. ____

2. ____

3. ____

4. ____

VII. Write a few sentences that state your reaction to any one of these topics:

1. Some rules are made to be broken.
2. The draft should include women.
3. Everyone should go to school.

When you have completed your short paragraph, rewrite it in these ways:

(1) by combining sentences to reduce the number. Tell how you did this.

(2) by using a different grammatical process, such as, starting each sentence with a word or word group that appears from a later part of the sentence.

(3) by deleting words from the sentences so that the part remaining can be joined into another sentence.

(Note) The teacher will find a good example of this type of exercise in Addison and Wesley, English 10, pg. 223.

Syntax Worksheet Answer Sheet

I. Answers will vary

ex. The dog slurbs his food.

II. (1) 2 2 2 2 1
(2) 2 5 12 13

a. Difference between paragraphs

(order of sentence)

b. Second paragraph has more pleasing variety

c. Various ways the writer has changed the word order for these variations - (prepositional phrases, adverbs, subordinate clauses used as introductory elements)

III. 1. The man was waxing his car.

2. My aunt's dog doesn't bark.

3. Our parents did ride a bicycle built for two.

4. The honor was certainly earned.

5. The workmen were laboring on a highway.

IV. 1. The bird watched the squirrel.

2. The squirrel watched the bird.

1. We chose a dog instead of a cat.

2. We chose a cat instead of a dog.

1. Ted defeated Jim in the contest.

2. Jim defeated Ted in the contest.

V. 1.

The	A	one	every
man	boy	fellow	worker
must	could	will	may
assist	aid	direct	follow
these	some	many	six
boys	girls	men	women

VI. 1. The boy might find these answers.

2. A girl could discover those advantages.

3. This student will see some problems.

4. That teacher must report many solutions.

HANDOUT VIII

SUGGESTED PROCEDURE FOR A GROUP LESSON ON NOUN CONCEPTS

PROCEDURE: To develop recognition of the noun concepts through the use of discussion in group work. The difficulty of the sentences or concepts may be adjusted to class level.

Certain words are classed as nouns. Discuss the traditional definition of a noun.

Point out that the classification of things is broad and general.

Recall that this traditional definition is not always satisfactory with abstract nouns. (honesty, beauty, happiness)

Write a list of nouns, mixing common nouns and proper nouns.

ASK: What kinds of words are in the list? Why did you identify those words as nouns? (Nouns are words that name things; people's names are nouns and are capitalized; names of special places are nouns.)

ASK: What common nouns did you find?

ASK: What proper nouns did you find?

ASK: What were your clues in identifying some of these words as common nouns or proper nouns? (Proper nouns are capitalized)

ASK: Are there any other kinds of nouns in this list? (Yes, abstract)

ASK: What are they? (Abstract - peacefulness, busyness, happiness)

ASK: Why is it that mother and father are not capitalized in this list but aunt and uncle are capitalized? (Aunt and uncle are capitalized when they are followed by that person's name. Mother, father, grandfather, and grandmother are not capitalized when preceded by a determiner or possessive proper noun.)

Nouns can be identified by determiners. Distribute worksheets made from the following exercises. Break class into groups.

Make sentences from the following word groups. Allow students to work together.

EXERCISE A

1. recruiter picked man
2. boy wanted to be soldier
3. he followed orders
4. he faced bullets
5. they took bunkers

ASK: Could you only use words listed? (No) What words did you add? (Answers will vary)

This group of words are structure words called determiners. They pattern before nouns in sentences and signal them.

EXERCISE B

Look at the following set of sentences to illustrate determiners. Underline the nouns, Circle the determiners.

1. Did you wash my white shorts for gym?
2. Guess what the dog dug up?
3. I got an A on my English test.
4. Can you imagine getting a busy signal on the Hot-Line?
5. Every woman needs a little clairol in her life.
6. Can a real live jungle princess find true happiness without her sarong?

ASK: Which noun identification has been illustrated here? (Determiners signal nouns.)

EXERCISE C

Nouns can be identified by the noun frame: A Noun is a word which fits the frame:

"The ___________ is/are here/there."

Think of as many nouns as you can that will fit this frame.

CONCLUDE: Nouns will fit this frame — any words that pattern this way are nouns. Locate the nouns in the sentences in Exercise C. Do they fit this frame?

1. My girlfriend has the fastest car on the street.
2. Her cheeks had a color as delicate as watermelon juice on a clean plate.
3. Boys go steady these days before their voices do.

CONCLUDE: Words which pattern in the frame: "The ________ is/are here/there." are nouns.

EXERCISE D

Nouns can be classified and they may show possession. Locate the nouns in the following sentences in Exercise D:

1. Someday, a Dr. Salk's vaccine will be discovered for adolescence.
2. Nobel's peace prize will surely be given to the discoverer.
3. Cracker crumbs were sprinkled between the sheets.
4. We put the birds' seed in the salt shakers.
5. Today, wrongs must be rioted.
6. Highway blacktopping projects should be dubbed "hardening of the arteries."
7. John hid Judy's book in the desk.
8. Only you can prevent forest fires.

State: One fact is that in the English language only nouns can be made plural and can be made to show possession.

ASK: How do we know which nouns are singular possessive or plural possessive? ('s is added to singular nouns to make possessive forms, and an apostrophe is added to plural nouns ending in s.)

EXERCISE E

Groups of words may function as nouns in a noun position.

ASK: Where do you find the nouns in the following sentences? (In the first part of the sentence.)

ASK: What is the simple subject of each sentence below? Have the group draw a line between the two words that separate the subject and predicate.

ASK: What do you notice about the subjects of these sentences? (All groups of words)

1. Maybe what you've got isn't ordinary dandruff.
2. Sitting around the campfire knocking teachers is fun.
3. To ask for your phone number is my reason for calling.
4. The power of getting out of any situation all that there is in it is true contentment.
5. Today, putting on a tie means tieing it around your forehead.

State: "It" may be substituted for the subject.

ASK: What conclusions may be drawn from this group of sentences? (Groups of words may function as the simple subject in a sentence. Groups of words may function as a noun in the subject. Start with the word to plus verb or -ing verb)

EXERCISE F

ASK: What is the complete predicate in each sentence in Exercise F?

1. The girl likes to flirt.
2. The team wants to win.
3. Bill enjoys fishing and chasing girls.
4. He was forced to take arms against a sea of international troubles.

State: Convert each sentence into a "what" question using the subject of the sentence. (Ex. What does the girl like?)

ASK: What conclusion may be drawn from this group of sentences? (Groups of words may function as a noun in the complete predicate.)

EXERCISE G

One form class may function in the place of another in a sentence. A noun may function as an adjective. Direct the attention of the class to the underlined words in the pairs of sentences in Exercise G.

1. We studied the history of the educational system in the United States.

1. There are twenty girls in my history class.

2. The average age of the lunar rocks ranged from 3.3 to 3.7 billion years.
2. He rocks with the rock band.
3. Turn the record player down real low.
3. The record was by the Beatles.

ASK: How is the word functioning in each sentence? (The words are nouns and nouns functioning as adjectives.) Notice sentence 2. How does it differ from the others?

State: Nouns may take the inflectional ending s - 's. But a noun functioning as an adjective such as history class cannot take the inflectional ending of est or er.

EXERCISE H
Words spelled and pronounced the same may belong to more than one form class. Refer to the list of words under Exercise H.

run jump play walk swim

Direct the class to give examples of sentences in which these words may be classed as a noun. Show that each follows a noun inflectional paradigm.

CONDLUDE: Words spelled and pronounced the same belong to more than one form class.

EXERCISE I
Certain derivational suffixes are associated with nouns. Have this list of words changed to nouns.

treat
kind
act
honest
arrange
sail
jump
safe
expand
swift
elect
possess
run
conquer

ASK: What were the suffixes added to form nouns? (or, ment, ness, ion, tion, y)

State: These are called derivational endings. What is the difference between a derivational suffix and an inflectional suffix? (Derivational endings change form class, inflectional endings do not.)

CONCLUSION:

Each group will write a complete definition of a noun from the conclusions made from the above exercises. This lesson may be approached in another manner by giving the students a list of the concepts and asking each group to make up sentences to prove each concept.

This same approach may be used with verb concepts, adjective concepts, or adverb concepts.

HANDOUT IX

NOUN WORKSHEET

EXERCISE A - Make sentences from the following word groups:

1. recruiter picked man
2. boy wanted to be soldier
3. he followed orders
4. he faced bullets
5. they took bunkers

Questions: What words did you add? How do these words pattern?

EXERCISE B - Underline the nouns. Circle the determiners.

1. Did you wash my white shorts for gym?
2. Guess what the dog dug up?
3. I got an A on my English test.
4. Can you imagine getting a busy signal on the Hot-Line?
5. Every woman needs a little clairol in her life.
6. Can a real live jungle princess find true happiness without her sarong?

Question: Which noun identification has been illustrated here?

EXERCISE C - Locate the nouns. Do they fit in the noun frame ?

"The______is/are here/there."?

1. My girlfriend has the fastest car in the race.
2. Her cheeks had a color as delicate as watermelon juice on a clean plate.
3. Boys go steady these days before their voices do.

Question: What is your conclusion about nouns from this exercise?

EXERCISE D - Locate the nouns.

1. Someday, a Dr. Salk's vaccine will be discovered for adolescence.
2. Nobel's peace prize will surely be given to the discoverer.
3. Cracker crumbs were sprinkled between the sheets.
4. We put the birds' seed in the salt shakers.
5. Today, wrongs must be rioted.
6. Highway blacktopping projects should be dubbed "hardening of the arteries."
7. John hid Judy's book in the desk.
8. Only you can prevent forest fires.

Questions: What is the difference between s and 's? Can only nouns show plurality? How do we know which nouns are singular possessive or plural possessive?

EXERCISE E - Underline the simple subject. Draw a line between the two words that separate the subject and predicate.

1. Maybe what you've got isn't ordinary dandruff.
2. Sitting around the campfire knocking teachers is fun.
3. To ask for your phone number is my reason for calling.
4. The power of getting out of any situation all that there is in it is true contentment.
5. Today, putting on a tie means tieing it around your forehead.

Question: In what part of the sentence do you find the nouns? Can "it" be substituted for the noun groups? What conclusions may be drawn from this group of sentences?

EXERCISE F - What is the complete predicate in each sentence? Convert each sentence into a "what" question using the subject of the sentence.

1. The girl likes to flirt.
2. The team wants to win.
3. Bill enjoys fishing and chasing girls.
4. He was forced to take arms against a sea of international troubles.

Question: What conclusion may be drawn about nouns from this group of sentences?

EXERCISE G - Notice the underlined words in the following sentences.

1. We studied the history of the educational system in the United States.
1. There are twenty girls in our history class.
2. The average age of the lunar rocks ranged from 3.3 to 3.7 billion years.
2. He rocks with the rock band.
3. Turn the record player down real low.
3. The record was by the Beatles.

Question: How is the word functioning in each sentence? How do they differ? What is your conclusion? What is different about sentence two?

EXERCISE H - Give examples of sentences in which these words may be classed as a noun.

run jump play walk swim

Question: What is your conclusion?

EXERCISE I - Have this list of words changed to nouns.

treat
kind
act
honest
arrange
soil
jump
safe
expand
swift
elect
possess
run
conquer

Question: What were some of the suffixes added to form nouns? What are these endings called? What is the difference between a derivational suffix and an inflectional suffix?

CONCLUSION: Each group will write a complete definition of a noun from the conclusions made from the above exercises and class discussion.

HANDOUT X

ADJECTIVE WORKSHEET

Each group should look at each clue, and through discussion come forth with a concept about adjectives. Each group should hand in a definition of an adjective from the following clues:

CLUE 1:

The train climbed the mountain.

The long train climbed the steep mountain.

(Description)

CLUE 2:

The rather long train climbed the very steep mountain.

The train was quite long.

This coat is too short.

(Intensifier or qualifier)

CLUE 3:

A red bird was in our yard.

The heavy wooden box fell down the stairs.

(Position)

CLUE 4:

The animals are wild.

That girl is beautiful.

(Pattern)

CLUE 5:

The ________________ moon is very ________________.

(Substitution frame for true adjective -- same word will fit into both slots.)

CLUE 6:

I have a long coat. Mary has a longer coat than mine. Jane has the longest coat of all.

(Inflectional endings)

CLUE 7:

Tom has a cheerful disposition. Bob is more cheerful than Tom.

Bill is most cheerful of all.

(Compared by adding more or most)

CLUE 8:

the ugly witch - The witch is ugly.

the handsome boy - The boy is handsome.

(Switch pattern to test a true adjective --
History teacher is a history. --
It doesn't work)

1. The wealthy live in this section of town.
2. The wealthy man gave a large sum of money to charity.
3. The ambitious usually succeed.
4. A very ambitious person usually succeeds.
5. The good are rewarded, and the bad are punished.
6. The good man was rewarded, and the bad man was punished.
7. Pink is my favorite color.
8. My new dress is pink.
9. The faithful worship in this chapel.
10. The faithful dog watched his master until he was out of sight.

In some of the sentences above the underlined words are nouns; in others they are noun substitutes.

HANDOUT XI

BEARLY PUZZLEBLE

This puzzle comes in two parts. Part one is a logical brain teaser. Part two is the answer to the logical brain-teaser -- only the answer is written in a kind of code. There are some clues at the end.

PUZZLE

A man has a hunting lodge whose front door faces west. One morning he comes out of the door of the lodge and walks straight ahead 100 feet. He then turns to the right and walks for another 100 feet. He sees a bear standing 100 feet ahead on his path, which leads south, and he shoots it. What color is the bear?

ANSWER

In most dwins__________on the pald__________, an androp____________

scrumphing__________maditly____________west and claring___________doy

________will then be scrumphing__________maditly_____________upth________.

But this androp________scrumphs________dupth___________after he clars

__________doy___________. Can you rull_________the only paldly_________

dwin________where heb____________could befam__________? Heb's_________

doy__________, the Upth__________Cune___________. From the Upth________,

Cune_________, every madition__________is dupth___________! Only one kind

of poid__________eds_________there, and heb's____________the cunar________

poid________. So the poid______heb________the androp_________teeks

_______________is vofe____________.

To decipher the answer, substitute the correct English word (from the list below) for each code word. Notice that, although the code words have no meaning in English, they are formed and used according to the rules of English grammar. Thus, the sentences themselves contain all the hints you'll need. For example, the first three words in the answer are obviously a prepositional phrase: in (preposition) and most (adjective or quantifier) must be followed by a noun. Therefore you know that dwins is a noun. Since the word ends in -s, you also know that it's a plural noun. So all you have to do is to find a noun in the list of English words which, when made plural, makes sense in this spot in the sentence.

LIST OF ENGLISH WORDS

bear direct happen north name walk live that place

turn south white earth shoot man right pole

ANSWER

In most dwins places on the pald earth an androp a man scrumphing walking maditly directly west and claring turning doy right will then be scrumphing walking maditly directly upth north. But this androp man scrumphs walks dupth south after he clars turns doy right. Can you rull name the only paldly earthly dwin place where heb that could befram happen? Heb's That's doy right, the Upth North Cune Pole. From the Upth North Cune Pole, every madition direction is dupth south! Only one kind of poid bear eds lives there, and heb's that's the cunar polar poid bear. So the poid bear heb that the androp man teeks shoots is vofe white.

HANDOUT XII

WORKING WITH WORDS

Circle the word that belongs in each sentence below. Which ending -- er or est -- is usually added to a base word if the sentence is about two people or things? About three or more people or things? Which ending means "more"? "most"?

New York is the __?__ city in the United States.

large largest

Pine Avenue is __?__ than Seventeenth Street.

narrower narrowest

The road is __?__ than the track for the el train.

lower lowest

The show shop is __?__ than the drugstore.

newer newest

Debbie is the __?__ of the three girls.

older oldest

Brian is the __?__ boy in his class.

younger youngest

Write one word for each phrase below by adding er, est, y, or ly to the underlined word. Be sure to spell the new word correctly.

most lucky ________________

one who swims ________________

every day ________________

having fog ________________

more strong ________________

Say: useless, useful. What is the base word in each of these words? What endings, or suffixes, were added to use to make new words with new meanings? Write a word ending with less or ful that means the same as each phrase below.

Full of cheer________________

Without care________________

Having no hope________________

Showing fear________________

Enough to fill a cup____________

Say: do, redo. What syllable was placed before do to make a new word meaning "to do again"? Such a syllable added to the beginning of a word is called a prefix. Write a word beginning with re that means the same as each phrase below.

to tell again ____________________

to pay back ____________________

to build over ____________________

Say: done, undone. Do these words mean the same or the opposite? What prefix was added to done to change the meaning. Circle the word that is the opposite of the first word in each row.

tie	knot	untie	untied
lock	unload	relock	unlock
likely	unliked	unlikely	unlike

Find the definition of -ment. In what ways does this suffix change the meanings of certain base words? Write a word with the suffix -ment that means the same as each phrase below. Spell each word correctly.

state of being paved ____________________

act of enjoying ____________________

thing that improves ____________________

act of arguing ____________________

Use the prefix re, un, or pre or the suffix less, ful, or ment to write a new word that means the same as each phrase below.

full of peace____________________

to write again____________________

tested before____________________

a lack of breath____________________

that which excites____________________

not fair____________________

Many compound words end with self or selves, which mean "only" or "alone". Say: yourself, yourselves. Which word is plural? Add self to the singular words below and selves to plural words. Use the words you wrote to finish the sentences.

my it our him them her

____________________	____________________
____________________	____________________
____________________	____________________

Tim finished the puzzle by____________________.

Laura made an apron all by____________________.

We helped_______________ to the candy.

Sometimes I walk to school by_______________.

The boys went by____________________.

The tree is by_______________in the field.

Circle the word that means the same as the first word or phrase in each row below.

afraid	fearful	fearless
without thanks	thankful	thankless
free from blame	blameful	blameless
happy	cheerful	cheerless

Say: impatient. How does the prefix im change the meaning of patient? Now say: inland. How does the prefix in change the meaning of land? Use your dictionary to help you answer these questions. Read each phrase in the left column. Join it with the correct word in the right column.

within doors	impossible
not active	imperfect
not possible	inactive
not perfect	impolite
not polite	indoors

Join each of the words in the left column with its opposite on the right column.

depart	different
without	stay
few	with
selfsame	many
mutely	noisily

Write the base word for each word below.

pirates ____________________

buried ____________________

foggy ____________________

slashes ____________________

daring ____________________

jiggled ____________________

thieves ____________________

The suffix en can mean "made of", "to look like," or "to make or become." Write a word with the suffix en that means the same as each phrase below.

made of wood ____________________

to make short ____________________

to become dark ____________________

to look like silk ____________________

to make black ____________________

Each word in the first column below can be joined with a word in the second column to make a compound word. Write these words on the lines.

passer walk ____________________

police way ____________________

side man ____________________

high by ____________________

Write a word using the prefix un, re, pre, in, or im that means the same as

to arrange before ____________________

not perfect ____________________

to spell again ____________________

opposite of covered ____________________

not complete ____________________

Complete each sentence by adding en to one of the words that is given below. Be sure to spell the new word correctly.

eat	ripe	wool	fat

Corn will ______________________________ the pigs.

The children have ______________________________ lunch.

Mr. Hall works in a ____________________________ mill.

Sunshine helps ______________________ fruit.

Write a word with the prefix in, im, or un that means the opposite of each word below.

correct ____________________

friendly ____________________

patient ____________________

Rewrite the sentences below, using the plural form for each of the underlined words.

The wolf chased the sheep.

____

The man performed in the rodeo.

____

The spy ran through the alley.

____

An apostrophe and an s after a word can often be used to show ownership or possession. Rewrite each phrase below so that the underlined word or name is a possessive. One has been done for you.

flowers belonging to my sister

MY SISTER'S FLOWERS

the wings of a butterfly

____

the warmth of the sun

____

Say: childish. What suffix does the word have? What is the meaning of childish? Write a word ending with ish that means the same as each phrase below. Spell the word correctly.

of or like a clown ____________________

like a sheep ____________________

somewhat blue ____________________

somewhat flat ____________________

of or belonging to Spain ____________________

Write the prefix un or re to complete the unfinished word in each of the sentences below.

A trucker never starts out___prepared.

The driver himself is___freshed and alert.

He often___checks the mechanic's work.

If low on gas, the truck is___fueled.

A driver doesn't take___necessary chances.

Write the base word and suffix for each word below. Then read the dictionary entries for both the base word and the suffix. Next, write a definition for the complete word. If possible, avoid using the base word in your definition.

gleeful ________________ ________________

____

merriment ________________ ________________

____

shelterless ________________ ________________

____

Write a word with the suffix ish or en that means the same as each phrase below.

to make thick ________________

of or like a fool ________________

somewhat red ________________

to become bright ________________

Certain small words, such as my, his, her, its, your, and their, are possessives. They are written without apostrophes. Use the correct one of these possessives to finish each sentence below.

The girl's drawing is ______________ drawing.

The boy's uncle is ______________ uncle.

Joe and Al's room is ______________ room.

The story told by you is ____________ story.

A book belonging to me is ____________ book.

A pencil's lead is ______________ lead.

Write a word with the suffix ness that means the same as each phrase below. Be sure to spell the new words correctly. How can your dictionary help you understand the words you wrote?

state of being kind ________________

condition of being blind ________________

state of being lonely ________________

state of being gentle ________________

Write the base word for each word below.

breathless ________________

swerving ________________

skimming ________________

impossible ________________

unbuckled ________________

sorriest ________________

unlocks ________________

Write a word with the prefix dis that means the same as each phrase below. How does dis change the meaning of each base word?

fail to obey ________________

not honest ________________

fail to approve ________________

Things that you can move are sometimes said to be movable. What suffix was added to move? Write a word with the suffix able that means the same as each phrase below. Make any necessary spelling changes. How does able change the meaning of each base word?

able to break ____________________

having value ____________________

able to be cured ____________________

worthy of remark ____________________

The suffix er can mean "a thing that". Write a word with the suffix er that means the same as each phrase below.

a thing that dusts ____________________

a thing that erases ____________________

a thing that opens cans ____________________

a chair that rocks ____________________

a thing that toasts ____________________

Rewrite each phrase, using one of the following possessives: my, his, her, your, their, our.

a book I own ________________

a book you own ________________

a book Sue owns ________________

a book Scott owns ________________

books we have ________________

books they have ________________

Say: impossible. How many syllables do you hear? Find impossible in your dictionary. In the entry word, extra space is left between syllables. This space shows where a hyphen (-) may be used if the word must be divided at the end of a line of writing. Impossible may be divided im-possible, impos-sible, or impossi-ble. Find these words in your dictionary. Put lines between syllables to show where they may be divided.

chimney

whistle

crystal

mushroom

ungainly

vexation

scurry

chaos

bother

Use one of the prefixes or suffixes below to write a new word for each phrase.

re pre dis im ment ful ish able

tell again ______________

not possible ______________

giving comfort ______________

not pleased ______________

the act of paying ______________

belonging to Spain ______________

cook before ______________

showing thanks ______________

Which part of the words - the base word or the suffix - is accented? Read each phrase below. In each underlined word, put a line between the base word and the prefix or the suffix. Then write base, word, prefix, or suffix to show which part of the word is accented. When a two-syllable word contains a prefix or a suffix, which part of the word is usually accented?

tougher than suet ______________

renew his strength ______________

fearful of injury ______________

sat in a rocker ______________

to weaken the jaws ______________

his foolish behavior ______________

dislike to argue ______________

surely is fun ______________

an unsafe action ______________

Certain letter combinations can be suffixes or they can spell part of a base word. Circle each word in which able, ment, ation, or ion is a suffix.

location
invention
movable

table
action
station

region
cement
nation

reasonable
payment
taxation

The suffix can mean "a person who". Write a word with the suffix or that means the same as each phrase below.

a man who acts ______________

one who visits ______________

one who collects ______________

one who invents ______________

Circle each word in which un, pre, or dis is a prefix. Underline each word in which ship, ion or ment is a suffix. Remember these letter combinations sometimes spell parts or base words.

prepay
untie
region
preview

dislike
cement
present
distant

election
shipment
uniform
payment

unknown
perfection
disrespect
ownership

Write a word that means the same as each phrase. Use the prefix im or in or the suffix er or or.

one who instructs ______________

one who speaks ______________

a thing that dusts ______________

a thing that elevates ______________

not possible ______________

not active ______________

Circle the prefixes and suffixes in the words below. Then write the base words.

imprisonment ______________

unmarried ______________

disorganization ______________

loneliness ______________

rewritten ______________

parenthood ______________

GRADE TEN SUPPLEMENTARY UNIT*

THE MEANING OF THE POEM

SCOPE OF THE UNIT

Introductory Note to the Teacher

This unit is an alternate unit for the narrative poetry activities that appear in Unit Two, NARRATIVES IN PROSE AND POETRY, of the regular course of study for Grade Ten. It in no sense supercedes the prose narrative section of that unit. Because the junior high school program has been completely reorganized to provide a program in English, it now seems feasible to continue the poetry sequence established for grades seven, eight, and nine into the senior high school. This unit represents, therefore, the fourth stage in a new poetry sequence. But because the implementation of the new sequence will take a few years, the unit that follows recapitulates the major concepts of the junior high school program as well as adding some concepts that will eventually form the major emphases of the tenth grade poetry unit.

These are the assumptions on which the poetry units developed for junior high school were based:

1. Art is a way of knowing about life that is as valid as that of the historical and scientific-mathematical disciplines.
2. Poetry, like all art, cannot really be appreciated unless it is also "understood."
3. A good way to understand and appreciate the arts is to take the artist's (or writer's) point of view, to consider the artist's purposes and methods.
4. There are various levels of understanding poetry -- the literal level (the "what-is-it-all-about?" level), the sensory level (the "imagistic," pictorial level of perception and the metrical level of rythms and sounds), and the other levels of meaning associated with all literature (the psychological, philosophical, or"deeper idea" levels of meaning that we habitually discuss with our students under less technical or pretentious terms).
5. The levels of understanding expected of students depend upon their maturity and the nature of the poetry being considered within a unit.
6. A poem, like all works of art, should be read through in

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* Written by Mrs. Jean Clark, Summer of 1967

its entirety, discussed and enjoyed on the purely literal level and on the level of spontaneous sensuous pleasure before any particular element within it is selected for analysis or special comment. At the lower grade levels of secondary school, no poem should be analyzed in detail at all levels of meaning. After any analysis of detail, the entire poem should be re-read so that the student leaves it with a realization that the "whole" is truly greater than the sum of its parts.

7. It should be possible to develop the capacity to understand and enjoy poetry of increasingly complex structure and subject if the skills in reading poetry are placed in some sort of sequence that stresses the gradual and progressive acquisition of these skills.

8. Poetry may be considered the prototype of all literature; consequently, improving skills in the interpretation of poetry should improve the ability to read any literary work.

The concepts that are featured in grades seven, eight, and nine are listed in the appendix to this unit.

The unit is unusually lengthy for two reasons: (1) it reviews many concepts that will eventually be incorporated into the program of lower grades, and (2) it is a "built-in" inservice unit for teachers, many of whom feel insecure and unprepared to teach poetry as a genre.

Unit Objectives

The emphases in the tenth grade unit that follows are stated in the unit objectives. These are:

A. Concepts and Generalizations: To help students understand that

*1. Like all other arts, poetry is based on human experience, ideas, and perceptions; it differs from actual experience by abstracting or selecting from life certain events, ideas, or feelings to focus upon or emphasize. (Review of major concept, grade 7)

*2. In order to emphasize the experience that is abstracted from life, artists create a design or pattern using the media of a particular art. Poetry (both narrative and lyric), as one of the arts, has its own media -- words, sounds, and rhythms -- with which the poet creates patterns -- patterns of literal meaning, sensory patterns of imagery and sound, and the patterns of deeper meaning about the nature of the human experience.

3. The aim of the narrative poet is to tell a story in verse; the aim of the lyric poet is to transmit an emotion. In order to do this, the lyric poet describes an image or a reaction to an event that produced the feeling he is interested in conveying.

*Review concepts from the junior high program.

*4. Lyric poetry, like all art, deals with any human experience, idea, or emotion -- the ugly and brutal as well as the tender and the beautiful. (Review concept applied to lyric verse specifically.)

5. A story can be transmitted simply by narrating the events in chronological order; an emotion cannot be transmitted by indicating what the emotion is. Therefore, the task of the lyric poet is to produce a particular feeling in the reader by using words, images, and references to events that suggest the emotion to the reader.

6. The patterns of sound and imagery that the poet uses reinforce the emotional effect he is trying to produce.

7. The dramatic monologue is a particular type of narrative poem in which the story is told completely in a monologue spoken by a first-person narrator.

8. Any poem is a "whole" work of art; but the total design of the poem results from the interacting patterns of word meanings (denotations and connotations) and sentence arrangements -- the literal level of meaning) the patterns of sound, rhythms, and images --(the sensory level of meaning),and from the layering of levels of meaning that relate psychological, moral, or philosophical concepts to the literal and sensory patterns of the poem. The "meaning" of a poem is the composite, unified meaning of these parts.

9. Repetition establishes patterns; contrast dramatizes and affords relief. (Irony is established by contrast.)

10. To appreciate and understand a poem fully, one must analyze each of the patterns within the poem to establish the design that unifies all these patterns.

11. The narrative poem utilizes the same elements of narration that prose fiction uses -- plot, character, setting, point of view.

12. The "plot" of a lyric poem is comprised of the images and references to events that form the content or subject matter that produces the emotion to be transmitted. The point of view of the lyric poem is often indicated by an implied speaker who is not necessarily the poet himself. (the "persona")

B. Attitudes and Values: To help students

1. Appreciate poetry as language deliberately and artfully constructed to bring pleasure to the reader or hearer

2. Value the uniqueness of each poet's skill

3. Respond emotionally to the experience of reading poetry

4. Appreciate the difficulty of writing poetry by attempting to compose some simple verses

V

C. Skills: To assist students in developing the ability

1. To transmit one's interpretation of a poem orally

2. To differentiate between narrative and lyric verse written in similar stanzaic and metrical patterns

3. To identify the form in which lyrics are often written

4. To recognize the poetic devices of compression and to literally reconstruct the figurative expression or syntactical arrangement

5. To write descriptive paragraphs of dominant impression (mood)

6. To write extended metaphors or definition in verse form

7. To write short lyrical poems expressing one's own emotions

8. To expand a compressed image or metaphor, or simply an abstraction, into a collage of related words and/or pictures

9. To note repeated words (rhyme), sound, rhythms (stress patterns) that form the design of a poem by listening to professional recordings and class readings of poetry

10. To improve oral reading skills, using punctuation and context as aids to interpretation

Recommended Time Allotment for the Unit: Four to Five Weeks

ACTIVITIES

Long-Range Reading and Projects

A. Because of the new material added to the junior high school poetry sequence, the tenth grade unit will eventually emphasize the dramatic monologue and lyric poetry; outside reading should extend experience in reading these types of poems. Ask each student to explore collections of lyric verse in the library, periodicals, literary magazines and other available sources -- with the purpose of establishing the characteristics basic to the genres of lyric poetry. For lyric poems, have each student concentrate on either a particular sub-class or theme within the genre. For example, girls might enjoy a collection of love sonnets, boys might read short lyric poems on the theme of war; either could compile a collection of elegies. To report on this reading, students should be asked to hand in short paraphrases of the literal event or perception, together with a notation about the speaker in the poem, the speaker's "audience," the mood of the poem, and its general pattern -- number of lines to a stanza and the rhyme scheme. Have the student select for review four or five of the collected poems that treat similar themes with highly dissimilar moods. The reports may be made on 3 x 5 cards or on mimeographed forms supplied by the teacher. (The quantity of the poems assigned will depend upon the time available and the interest of the class.)

A sample report form might look like this:

Student's Name __________

Title of the Poem: ______________ Author _______________________

Book in which poem appears ______________________________________

(Publisher ________________; Date of Publication__________)

Paraphrase of the literal event or perception:

Speaker and Audience:

Mood:

Patterns of rhyme and/or rhythm:

(Above-average students may be asked to read one or two additional dramatic monologues -- though Robert Frost's "dialogues" are more suitable than Browning's monologues.)

B. In addition to this required reading assignment, each student should be asked to select a poem from his required reading selections for a study in mood. He may tape a reading of a poem of his own choosing, set to background music that transmits a similar mood or feeling. If he is musically talented, he might set the poem to his own original music, again making use of the tape recorder for a permanent record and for sharing with the class. An artistic student might choose to do a collage that transmits a similar mood, concentrating primarily on color.

C. Students should be encouraged to bring some of their favorite poems to class to be read aloud to the group. (Some students memorize poetry easily and enjoy reciting it if they are encouraged to do so.) However, this type of activity should be geared to the improvement of oral reading or recitation.

D. Each student will be expected to write original short lyric poems or a short dramatic monologue or dialogue. Pupils of all ability levels can write extended definitions or metaphors in short lines of regular stress or free verse with parallel structure. Especially creative students may enjoy writing lyric forms. Class editors should collect the verses voted best by the class to submit to the literary magazine staff.

E. Advertisements make full use of the devices of compression, comparisons, irony, paradox, overstatement, and understatement and the repetition of sounds and words (assonance, consonance, alliteration, rhyme, and rhythm.) Have each student make a collection of ads that illustrate these devices -- adding new material as the devices are stressed in class. Ask the student to label the devices used and in one short statement tell how it encourages the audience to buy that product. Does it appeal to one's logic or emotion?

Initiatory Activity

Motiveate the study of lyric poetry and to establish (or review) the concept that poetry like all art, is based on human experiences, ideas or perceptions but that art differs from actual experience by abstracting or selecting from life certain events, ideas, or feelings to focus upon or emphasize: Display a group of prints of four different types on a bulletin board: (1) panoramic photographs that show an actual, detailed scene (such as those that appear in Life showing battle or street scenes); (2) photographs that are "set" shots highlighting a pattern or a particular element of a scene (such as the Bodine shots of Baltimore's row house steps, the patterns of the beltway's overpasses and cloverleaves, or simply the portrait of a child or an old person); (3) colored prints of realistic portrayals of scenes (such as the Saturday Evening Post covers or scenes by realistic painters); (4) prints of abstract paintings that feature color or line design.

Note: A trip to the school's library and/or the art department will supply any of the pictures you haven't already collected and filed for your own use. Past copies of the school's year book usually contain excellent "set" shots of the building from various angles.

Begin a class discussion with the Key Question, "What elements of the visual arts do the photographer and artist both use? (shapes, colors, and lines)

1. What are the degrees of "realism" and completeness of detail of actual scenes or events?

2. What is the subject matter of the realistic photographs? What would you write as a caption for the pictures? (This should be difficult to decide because the action is often blurred or obstructed and the point of focus is not apparent.)

3. What details might have been included in the realistic paintings that the artist chose to omit? Or what details might be omitted that the artist chose to include? (If the scene is sordid, the artist may have omitted even the slightest hint of beauty while including added items of trash and litter.)

4. Is it easier to find a focal point in the "set" shots or the panoramic photographs?

5. Which group of photographs has sharper contrasts and stronger points of emphasis?

6. What is the subject matter of the abstract paintings? (patterns and repetition of shapes, colors, and lines that appeal to the emotions)

Summarize the results of this discussion by generalizing about the impossibility of including all details as they appear in actual life, the undesirability of attempting such detailed reports because they would be formless and monotonous, the principle of selecting points of emphasis, the ways to achieve emphasis, and the relationship of the focus on several aspects of a subject or an experience to the omission or playing-down of other aspects.

Developmental Activities

The Selectivity of Art

A. To help students understand that the observer cannot make a complete record of any human experience ask the students what facts might be selected for their diaries if, on a camping trip or a summer outing, they were to try to include everything they did and observed. (They should become aware that even in factual reporting, some facts are omitted and others highlighted.)

Next, assign for reading the excerpt from "Captain Scott's Diary" by Robert F. Scott, that appears on pp. 323-325 of Adventures In Appreciation (Olympic Ed.). Begin a class discussion by asking what details were included.

Then read the poem, "The Words of the Last Inca," translated from the Spanish on p. 217 in Adventures in Appreciation (Olympic Ed.). How is the problem of impending death treated in the excerpt from Captain Scott's diary and in the poem? What is highlighted in both accounts? What details that actually might have occurred in real life were omitted from both the diary and the poem? Why?

The Designs of Art: Patterns of Repetition and Contrast

B. To establish and review the concept that all art has pattern and design, have the students re-examine the photographs and prints displayed on the bulletin board (See Initiatory Activity). Ask the key question: "What is the medium of photography? of painting? of the other arts?

1. What does the photographer do to establish a design? What does the painter do?

2. How do you find the design in painting?

By discussing these and similar questions, induce the generalization that the arts use different media but that they all establish a design by repetition of various elements (color, line, etc.). The design is dramatized by contrast (contrasting color, line).

3. What medium do the poets use? (Words, sounds, and rhythms of language)

4. Turn to the poem "in Just -- " by e.e. cummings on p. 228 in Adventures In Appreciation (Olympic Ed.). What patterns of print do you find? (patterns of print on the page)

Narrative and Lyric Poetry

C. Narrative poetry transmits a story; lyric poetry primarily transmits an emotion. Play the recordings of "Barbara Allen" (ballad) and "What Now, My Love?" (song). Ask the class the key question, "What has literally happened (the simple plot line) in each recording? "

1. Are the events leading up to the tragic end of Barbara's love story implied or explicit?

2. Do you know exactly who is speaking and who is involved?

3. Is the briar legend new and original?

4. Are there other examples of stock figures and phrases in the ballad?

5. Are the events preceding the lovers' parting implied or explicit in the song "What Now, My Love?"

6. Do you know who is speaking?

7. How do you know the speaker was deeply affected by the loss of the loved one?

8. Is there some attempt to express the feeling with new and different images? Give examples.

9. Which recording demands more of the hearer's imagination?

10. Which recording primarily tells a story? Which primarily expresses an emotion?

D. To review the characteristics of narrative poetry, have the students read several poems that tell different stories:

"The Purist" by Ogden Nash (p. 190, Adventures in Appreciation, Olympic Ed.)
"The Duke of Plaza-Toro"by W.S. Gilbert (p. 192, Adventures in Appreciation, Olympic Ed.)
"Danny Deever" by Rudyard Kipling (p. 205, Adventures in Appreciation, Olympic Ed.)
"The Glove and the Lions" by Leigh Hunt, (p. 238, Adventures in Appreciation, Olympic Ed.)
"The Destruction of Sennacherib" by George Gordon, Lord Byron (p. 28, Adventures in Poetry)

Each poem should be discussed by pursuing questions similar to the following:

1. What is the "plot" of the story? (Limit summary to a sentence or two.)

2. How has the poet managed to convey to the reader his feelings about the events that comprise the story?

3. Who is the speaker and what part does he play in the action? Does he describe the events or take part in them?

E. To establish the basic characteristics of lyric poetry, have the students read the following poems:

"Crystal Moment" by Robert P. Tristram Coffin (p. 208, Adventures in Appreciation. Olympic Ed.)
"There Is a Tide" by Robert Nathan (p. 226, Adventures in Appreciation, Olympic Ed.)
"Stars" by Sara Teasdale (p. 229, Adventures in Appreciation, Olympic Ed.)
"To the Thawing Wind" by Robert Frost (p. 233, Adventures in Appreciation, Olympic Ed.)

Suggested discussion questions are as follows:

1. What has literally happened?

2. Does the action need a resolution (dénouement)?

3. Does the poem create a mood? If so, what kind of mood? How has the poet achieved the mood?

4. Who is the speaker?

F. To establish the concept that the task of the lyric poet is to produce in the reader a particular feeling by using words, images, and references to events that suggest the emotion to the reader, ask the class: "How do we know that someone is sad, happy, or frightened?" (We observe his physical manifestations: smiles, tears, strained expression.)

   1. Ask several students to tell about a particular moment of happiness, grief, or fear that they have experienced.

   2. Have the class analyze the methods used to tell about the emotion. (They will relate a perception of a scene or narrate an event -- it is impossible to suggest the feeling of a personal, subjective emotion with a clinical, objective description of the feeling itself.)

   3. Have the class read "North Labrador" by Hart Crane (p. 43, Adventures in Poetry).

      a. What method did Hart Crane use to convey his impression of "North Labrador"? (perception of a scene)

      b. What is the feeling or impression? (unchanging loneliness)

      c. What imagery suggests the impression of unchanging loneliness to the reader?

   "When I Heard the Learn'd Astronomer" by Walt Whitman (p. 49, Adventures in Poetry)

      a. What method does Whitman use to convey his impression of the stars? (narration of an event)

      b. What is the feeling Whitman experiences? (awed by the mysterious beauty of the stars)

      c. What imagery suggests the beauty of the stars to the reader? (poet's contrast of the stuffiness of the lecture room - scientific -- to the mystical moist night air -- spiritual)

G. To establish the concept that poetry as an art form deals with all human experiences, ask students to write their own short definition of poetry to share with the class in a general discussion. After this discussion, assign the following poems as a supplement to rapid reading (ask them to read the poems quickly in class and state the topic and the author's position on the subject in one sentence):

"Women" (Anonymous)

I like lemon on my salmon,
Some like salmon plain.
It is much the same with women,
By and large and in the main.

If you want a chain reaction,
Leave your chain out in the rain.
It is much the same with women,
By and large and in the main.

Once when I was just a human,
Someone tampered with my brain.
It is much the same with women,
By and large and in the main.

"Song" by Robert Browning

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven --
All's right with the world!

"The Death of the Ball Turret Gunner" by Randall Jarrell (p.21, Teaching Poetry in the High School, Macmillan), also available in numerous other anthropologies.

Following the discussion of the topic and the poet's position, show the film "What is Poetry?" narrated by Dan O'Herlihy, with Karl Shapiro's "Auto Wreck" as content. Ask students to look for evidence of the following poetic characteristics:

1. Poetry is subjective, personal, highly emotional.

2. The poet emphasizes selected elements.

3. The poet suggests an emotional experience in which the audience participates.

4. Poetry transmits the experience of all men.

After students have seen the film, read the poem aloud in class (p. 545, Adventures in Poetry)

1. Find several instances of unusual comparisons. (pulsing red light, empty husks of locusts, throats tight as tourniquets)

2. Why are they effective to the mood of detached horror of the poem?

3. At what point does the poem become more than a perception of a scene?

4. *How does the wreck "invite the occult mind" and "cancel our physics"?*

Synthesize the activities by having students generalize about the range of human experiences contained in the poems they have just read (very light humor, joy, fear, and finally the horror of the violent death in "The Death of the Ball Turret Gunner" and the "Auto Wreck") and means by which the poet achieved the impression of the experiences (words, images, and references to the events).

H. To emphasize the concept that a poem is more than a prose statement of its meaning because the poet selects particular events, arranges them in a particular sequence, compresses by using particular images and reinforces and extends the literal meaning with appropriate rhythms (sound and word) and repetitions (pattern), assign the following poems to be read by the class:

"My Luve" by Robert Burns (p.403, Adventures in Appreciation, Laureate Ed.)
"When I Was One-and-Twenty" by A.E. Housman (p. 402, Adventures in Appreciation, Laureate Ed.)
"Love Is Not All; It Is Not Meat Nor Drink" by Edna St. Vincent Millay (p. 403, Adventures in Appreciation, Laureate Ed.)
"Head and Heart" by C.D.B. Ellis)p. 237, Adventures in Appreciation, Olympic Ed.)
"The Constant Lover" by John Suckling (p. 224,5, Adventures in Poetry)

After the class discussion of the poems for meaning and tone, write the following definition of poetry on the board:

"The poem is what cannot be paraphrased."

Ask the students to explain the statement in terms of the poems they have read.

I. Other poems that have similar topics with dissimilar content and design are "God's Will for You and Me," anonymous, (p.12, Introduction to the Poem) and "A Man Who Had Fallem Among Thieves" by e.e. cummings (p.13, Introduction to the Poem.) After the poems have been read by the class, ask them to paraphrase the literal event or situation of each poem.

1. Does the speaker have a distinct personality?

2. What is the speaker's situation? How is he personally involved in it?

3. How does the speaker feel about the situation? Are his comments and comparisons tender, youthful, ugly, whimsical?

4. To whom is the speaker addressing his comments?

5. Is there an underlying image or comparison that sets the tone of the poem?

(N ote:"The Carpenter's Son" by A.E. Housman (p. 442, Adventures in Poetry) is an interesting comparison to e.e. cummings' "A Man Who Had Fallen Among Thieves")

Patterns of Repetition and Contrast in Poetry

J. Establish the concept that as the visual arts repeat color, line, and shape to establish a design (See Developmental Activity B -- The Design of Art) the poet repeats words, sounds, images and ideas to establish verbal patterns and a design. Have students read "General Wm. Booth Enters into Heaven" by Vachel Lindsay (p. 184, *Introduction to the Poem*)

> Booth led boldly with his big bass drum --
> (Are you washed in the blood of the Lamb?)
> The Saints smiled gravely and they said: "He's come."
> (Are you washed in the blood of the Lamb?)
> Walking lepers followed, rank on rank,
> Lurching bravos from the ditches dank,
> Drabs from the alleyways and drug fiends pale --
> Minds still passion-ridden, soul-powers frail: --
> Vermin-eaten saints with moldy breath,
> Unwashed legions with the ways of Death --
> (Are you washed in the blood of the Lamb?)

Key Question: Do the patterns of rhythm and thought, of sound and sense, reinforce each other?

1. What are the sounds that are repeated at the beginning of words in the same verse line? [alliteration]
   (Booth, boldly, big, bass.
2. What words, placed close to each other, have repeated stressed consonants with different vowel sounds? [consonance]
   (Still, soul, frail)
3. What words, placed close to each other, have the same repeated vowel sounds with different consonants? [assonance]
   (Saints, gravely, minds, still, ridden)
4. What end words in succeeding lines have repeated vowels and consonants in combinations? [end rhyme]
   (Drum, come -- rank, dank -- pale, frail -- breath, death)

K. To establish the concept that rhythm is the pattern of repeated stress on certain words or syllables and that the rhythmic repetition produces pleasure and underscores meaning, have the class tap out the stress patterns of the following excerpts:

> The old dog barks backward without getting up.
> I can remember when he was a pup.

"The Span of Life" by Robert Frost

> When Ajax strives some rock's vast weight to throw
> The line too labors, and the words move slow.

"An Essay on Criticism" by Alexander Pope

"Oh where are you going?" said reader to rider,
"The valley is fatal when furnaces burn,
Yonder's the midden whose odors will madden,
That gap is the grave where the tall return."

"O Where Are You Going?" by W. H. Auden

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good Speed!" cried the watch, as the gatebolts undrew;
"Speed!" echoed the wall to us galloping through.

"How They Brought the Good News from
Ghent to Aix" by Robert Browning

Key Question: Do the rhythms clarify the meaning of the excerpts?

1. On what words do the stresses occur?
2. Which rhythms are slow and labored? How does the poet slow the lines down? (series of stressed single syllable words)
3. What do the rhythms of "O Where Are You Going?" and "How They Brought the Good News from Ghent to Aix" sound like? Why is the rhythm appropriate to the meaning?

Refer to "General William Booth Enters into Heaven" again.

1. What does the rhythm sound like? (Bass drum of the Salvation Army)
2. How does Lindsay achieve this effect? Find the stress pattern. (Note the consecutive stressed words and syllables)
3. How does the rhythm enhance and clarify the meaning of the poem? "General William Booth Enters into Heaven" by Vachel Lindsay (p. 184, Introduction to the Poem) should be read and enjoyed in its entirety. This would be a good poem for a choral reading. Musically inclined students should be encouraged to arrange and direct the production, under the teacher's direction.

/Note: At this point, students should be making a collection of advertisements that contain good examples of the devices of compression. See Activity E, Long-Range Reading and Projects./

L. To provide some simple introduction to poetic scansion as a way of analyzing patterns of stress in poetic lines, use the following poems and activities: (Do not in any case require scansion in terms of naming poetic feet or indicating the feet to a line. Speak in terms of combinations of stressed and unstressed syllable and in terms of a poetic foot as one stress with one or two unstressed syllables associated.) Superior and gifted students, or those who are above average in either interest or verbal ability might be expected to use the technical terminology, but it should not become an end in itself.

1. Place on the board the following words: (Do not include the stress patterns at first)

   vases (/.)
   side (/)
   China (/.)
   gayest (/.)
   azure (/.)
   flowers (/.)
   pensive (/.)
   below (./)
   declared (./)
   tortoise (/.)
   emerald (/..)
   eyes (/)
   applause (./)
   genii (/..)
   angel (/.)
   scaly (/.)
   undeceived (../)

2. Have students place a / where the accent of the word naturally falls. Place a . over the unstressed or weak stressed syllables. Next, have studants list the possible variations for words of one, two, or three syllables: They should come up with this list:
   1) (/); 2) (/.); 3) (/..); 4) (./); 5) (../)
   Point out that these combinations are built into the intonation system of the English language.

3. Now have the students place heavy stress marks on the words in the following groups of words (phrases and sentences) that receive heaviest stress:

   a. The azure flowers that blow
      /
   b. azure flowers
      /
   c. Her coat
      /
   d. snowy beard
      /
   e. Her ears of jet and emerald eyes she saw.
      /

   (Point out that in reading prose groups of words, the heaviest stress moves toward the end of the group)

4. Now ask students to go back to the phrases (above) and insert / marks where some stress would occur:

   /   /   /
   The azure flowers that blow
   /   /
   Azure flowers
   /
   Her coat (same)
   /   /
   Snowy beard
   /   /   /   /   /
   Her ears of jet and emerald eyes she saw.

5. Now ask the students to read Gray's "On a Favorite Cat, Drowned in a Tub of Goldfishes" (Adventures in Poetry), from which words and phrases in the preceding exercises were taken. Read the poem orally, stressing the places where (/) marks would occur.

Have students write (/) marks on the duplicated copy of the first few stanzas wherever they hear a heavy stress. Next, fill in the unstressed (or weakly stressed) syllables. Count the heavy stresses in every line. Insert (.) for unstressed syllables. Next, show the students how each (/) is combined with one or more (.) which must occur before or after the (/), but not in both places for a single foot. When a word like "malignant" occurs, then one of the (.)s goes with a stress on a preceding or following word.

6. Practice these same type activities with other stanzas in the poem. Summarize by helping the class to arrive at these generalizations about metrical patterns and their relations to the sound systems of English:

   a. Poetic "feet" are based on combinations of stress in one, two, and three syllable combinations (one word or groups of one-and-two syllable words)

   b. A poetic foot must contain one heavy stress (/) and usually one or two weakly stressed syllables that must recede or follow the heavy stress. (An imab combines (./); an anapest (../); a trochee (/.); a dactyl (/..). Two heavy stresses together are called a spondee, but these are infrequent in English and are usually used to slow down or give weight to a line.)

   c. The underlying rhythmic pattern of poetry is identified by counting the number of heavy stresses in each line, which may or may not vary from line to line -- depending upon the form or stanza pattern. (Introduce monometer, bimeter, trimeter, tetrameter, pentameter if appropriate and if the students are above-average in ability.)

   d. The heaviest stresses in poetry often occur at the ends of stanzas and lines where punctuation occurs at the end of the line. The heaviest stress is at the end of rhyming lines that are also the ends of stanzas.

   e. Poetry recognizes only two major stresses, instead of the four built into the intonation system of English.

M. To introduce the function and role of contrast within the repetitive stress that forms the pattern or metrical design of the poem, select poems that have an easily identified stress pattern insofar as the number of stresses per line is concerned, but that vary the metrical foot within the lines. Lines from the Gray poem used in the preceding activity that are suitable for this purpose are lines 6 and 31. (Note: This particular poem is almost entirely in iambic feet, so the poem is useful for establishing repetition of a basic rhythmic pattern -- here in tetrameter and trimeter in specified combinations.) Other poems that illustrate a greater variety are "Rule, Britannia," p. 269 Adventures in Poetry (Basic tetrameter with trochees in refrain) "Love's Secret," p. 283 Adventures in Poetry (Basic trochaic, with iambs as variants;) Blake's "The Tiger" is also a good example of the use of basic trochaic feet, with variations). "Ulysses," p. 349 Adventures in Poetry (Can be used to show the versatility of a master prosodist in manipulating contrast within a basic blank verse pattern.)

N. Poets create images in a number of different ways and for a number of different reasons. To develop or review the understanding of the means of making images and the nature of the image itself, use some of the poems in the section "By Youth," in *Adventures in Appreciation*, Olympic Ed., pp. 242-7. These poems are full of what are called images. Ask the class to read the poems and identify the images:

1. Poem where direct statement is predominant -- ask what picture is created? How? ["Menagerie"]
2. Poem where analogy (figurative language) creates image -- ask what the picture is. ["Rockets" and "Silver Fountains"]

3. Poem where suggestive or connotative word values create an impression -- a picture to be filled in, an incomplete image. ["The Side Show"]

4. Poem where images appeal to senses other than sight -- rhythm and images appeal to the sense of hearing. ["Rain Music"]

O. The poet doesn't have to use all the poetic devices in every poem, but his use of some of the devices marks the thin line between prose and poetry. Have students read the following poems and then decide which poetic device (imagery, rhythm, word connotations, compression) unifies the whole poem:

"The Main-Deep" by James Stephens (p. 117, *Adventures in Poetry*)
"The Bells" by Edgar Allan Poe (p. 119, *Adventures in Poetry*)
"The Lotos-Eaters" by Alfred, Lord Tennyson (p.348, *Adventures in Poetry*)

(Sound)

"Spring Thunder" by Mark Van Doren (p. 229, *Adventures in Appreciation*, Olympic Ed.)

(Imperative statements)

"In just --" by e.e. cummings (p. 228, *Adventures in Appreciation*, Olympic Ed.)

(Imagistic)

"Birches" by Robert Frost, (p. 257,8, *Adventures in Appreciation*, Olympic Ed.)

(Image is the meaning of the poem)

"Mask" by Stephen Spender, (p. 485, *Adventures in Poetry*)

(Metaphor)

The Dramatic Monologue - A Narrative Form

P. To establish the concept that the dramatic monologue is a particular type of narrative poetry told completely in direct quotations spoken by a first-person narrator, read "The Laboratory" by Robert Browning (p. 373, Adventures in Appreciation, Laureate Ed.) or play the recording to the class. (See materials list.) Following the reading, ask the class, "What is the point of view?"

1. Have them refer to the poem to determine

    a. Who is speaking

    b. Who is her audience

    c. What she intends to do. Why?

    e. Why this self-revelation is effective

(The self-revelation is effective because the skillful poet makes it seem as though the reader has made the discovery of the characterization entirely without help -- it has a satisfaction similar to "do-it-yourself" psychoanalysis.)

2. Have students find examples of popular songs that are dramatic monologues. Ask them to bring copies of the words to class. The students can be divided into groups of four to five to analyze the songs. Have them state the meaning--considering the speaker, audience, and situation, and what the speaker reveals about himself.

3. Other dramatic poems with the first person point of view that might be read by the class are

"Petit, the Poet" by Edgar Lee Masters (p. 59, Adventures in Poetry)
"Lucinda Matlock" by Edgar Lee Masters (p. 490, Adventures in Poetry)
"The Death of the Hired Man" by Robert Frost (pp. 496-502, Adventures in Poetry) /Dramatic dialogue/

Varieties of Lyrics

Q. Elegies are a common variety of lyric poetry; their forms vary, but they share a similar theme, the theme of death or mourning. The following poems may be read for further appreciation of this lyric form:

"Elegy" by Edna St. Vincent Millay (p. 370, Adventures in Appreciation, Laureate Ed.)
"Bells for John Whiteside's Daughter" by John Crowe Ransom, (p. 17, Introduction to the Poem)

(Poems written for public occasions--on the theme of death--are called odes. Students should not learn, however, that all odes are elegiac.)

"Ode" by Henry Timrod (p. 420, Adventures in Poetry)

"Ode on the Death of the Duke of Wellington" by Alfred, Lord Tennyson.

Assign a student to check the library for any odes that may have been written on Kennedy's death.

R. Another verse form of lyric poetry is the sonnet. Read "If Thou Must Love Me" by Elizabeth Barrett Browning (p. 365, Adventures in Poetry) in class.

1. How many lines does the poem have?

2. What is the rhyme scheme?

3. What is the meaning (the literal level) of the poem?

4. Where does the poem logically divide?

5. What is the meter? How many measures to a line?

(The "Italian Sonnet" consists of two parts; an octave or first eight lines, a pause or break in thought at the end of the eighth line, and a sestet or the final six lines. The rhyme scheme of the octave is abbaabba. The rhyme scheme of the sestet varies.)

Compare "Sonnet 116" by William Shakespeare (p. 189, Adventures in Poetry) or contrast "Sonnet 130" by William Shakespeare (p. 190, Adventures in Poetry) to Elizabeth Barrett Browning's Sonnet. Ask the class to consider

a. The subject matter

b. The concreteness of the imagery and its appropriateness to the subject matter

c. The rhythm and measure per line

d. The rhythm scheme

(The English or Shakespearean sonnet form also has fourteen lines of iambic pentameter rhythm, but it has three separate rhyming quatrains and a concluding couplet -- abab cdcd efef gg. It often has three different but related images and conclusion or summary of mood in the closing couplet.)

S. To establish in a more dramatic way than is usually necessary the fact that the literal level of meaning of any poem is arrived at by the grammatical pattern (the sentences) of the language, use poems where the normal sentence order is disrupted, or where the subject-predicate relations are not obvious for one reason or another. Have students read "in Just -- " by e.e. cummings (p. 228, Adventures in Appreciation, Olympic Ed.) or any other e.e. cummings poem and attempt to write a prose "translation" of the poem. First they might have to locate the subjects and predicates of the "sentences:" balloonman whistles, Eddie and Bill come running, it's spring . . . Discuss the kind of "punctuation" (spacing) cummings uses to indicate the more traditional marks. Next, have pupils discuss the possible reason for the "pattern" of printing that appears on the page. What are the "poetic" elements of the poem? (In the absence of the regular metrical pattern, the imagistic element predominates.)

Available haiku or short free verse imagist poems with elliptical subject and predicates can be used to show students that they must mentally reconstruct the "grammar" of the construction before the literal meaning becomes apparent.

T. Read "The Lady of Shalott" as an example of a poem that has a narrative "plot" and a lyric tone. Read rapidly for the narrative level. Summarize.

Next, go over each stanza (or assign one part of each of the four parts to groups or rows for close analysis). Have students identify and be prepared to discuss: 1) pictorial images, 2) means by which images are produced (mainly by direct statement), 3) a "tone" for each part of the poem, 4) examples of repetitions of sound in each part, 5) sentence length as it varies from stanza to stanza or part to part. Finally, decide how the sound effects of each part reinforce the kind of pictorial images of the section as well as the narrative action of the section. Illustrate what is meant by the"unity" of sound, image, and content of a poem.

List clusters of words from each section that carry the tone of the entire section. Ask students to read the list and suggest one or two qualities or adjectives that would describe the tone conveyed by all these clusters. For the first section the tone might be described as leisurely, delicate, happy, quiet: (lilies blow, willows whiten, aspens quiver, breezes shiver, river flowing, silent isle, willow-veiled, barges trailed by slow horses, shallop flits, silken-sailed, skimming, bearded barley, upland airy)

Or contrast two lists -- the one above and a list of equivalents in meaning, with different connotations and sounds; willows look white as they blow, aspens shake, breezes quake, quiet island, lined with willows, barges drawn by work horses, a little boat skims, light sails, breezy hill country.

CULMINATING ACTIVITIES

A. Students should be helped to see that the meaning of a narrative poem is relatively easy to arrive at, simply because the events usually appear in chronological order and become the events themselves but are the main content. The meaning of a lyric poem is another matter, however. Here the progression of thought may be by means of images, clusters of word connotations, references to events, direct statements about reactions to all these. The neatness of chronological order is abandoned in many cases for the necessities of psychological reactions to the event.

Probably the simplest way to arrive at the meaning in a lyric poem is to have students analyze the denotations of words and the syntactical patterns (the subject-predicate relationships particularly). Begin with a poem where the sentence pattern and the stanzaic patterns overlay as in "My Papa's Waltz" by Theodore Roethke (p. 61, Introduction to the Poem).

1. Anaylze each sentence, select the subject and complete predicate, listing these on the board as they are given by members of the class: (Treat compound sentences as two sentences.)

   Whiskey could make boy dizzy.

   I hung on.

   We romped;

   My mother's countenance could not unfrown.

   The hand was battered;

   My ear scraped a buckle.

   You beat time, then waltzed me off to bed.

2. Ask the students to use these barren noun-verb patterns as the basis of a short prose paraphrase of the literal meaning. (They may have to look up the meaning of a word in the dictionary -- "countenance," for example.) Before this can be done in "My Papa's Waltz," however, the antecedent of "I" and "you" will have to be established. The result might be something like this:

   "The whiskey on my father's breath made me dizzy. I hung on to him while he waltzed me around. My mother's face showed that she disapproved of our romping. My father's hand was battered, and every time I missed a step, my right ear was scraped on his belt buckle. My father beat time on my head with his dirty hand, and then waltzed me to bed while I was still hanging on to his shirt."

   Examine the images and feelings created by the connotations of various words: whiskey, dizzy, death, "such waltzing", countenance (instead of face), unfrown, battered knuckle, scraped, caked hard by dirt, clinging. List the words with pleasant connotations in one column, those with unpleasant or distasteful ones in a second column, and those that could be either in a third. The result would be

Pleasant	Unpleasant	Either
Waltz	Death	Whiskey
Papa	Unfrown	Dizzy
Romp	Battered knuckle	"Such waltzing"
	Scraped	Countenance
	Caked hard by dirt	Clinging

3. Ask the class if the poet has used any figures of speech. If not, how are the images conveyed? (By direct statement and connotations of words)

4. Have the class close their eyes and be prepared to state what sensory images have been created by the story-level and the word connotations.

    a. What "picture" in the mind?

    b. What smells and sounds?

5. What is the basic number of stresses per line? (three-trimeter) How does this rhythm reinforce or repeat the kind of dance discussed in the powm?

6. What feelings of emotions that the child felt are transmitted by the words and images?

    a. How could the contrast of pleasant and unpleasant connotations indicate the child's own reaction to his father?

    b. Do you think the tone of the poem is meant to be ironic? Why or why not?

B. As a review, select five or six poems that have been discussed thoroughly in class during the unit. Have the class, working in groups, summarize the meaning of these poems on all three levels. Use a chart similar to the following, that couldbe set up on the chalk board and filled in by the students:

POEM	LITERAL MEANING	SENSORY LEVEL imagistic	SENSORY LEVEL rhythm and sound	DEEPER MEANINGS
	grammatical patterns	connotations, direct statement, metaphor, simile	assonance, consonance, alliteration, stanza patterns, metrical pattern	
Ex: "Birches" by Robert Frost	Boys climb the birch trees and ride them down to the ground.	the dome of heaven girls hair conquer the birches pathless woods cobwebs		Life's expectations are like climbing the birch trees and riding them down.

C. Have students select three to five of the poems from their long-range reading projects in which similar subjects have been treated with dissimilar tones or moods. Have the students analyze two of these poems to see how the poet has achieved the tone (See developmental activity, Levels of Meaning). Some of these might be presented to the class for comment. (Note: Classes of below-average ability should analyze a poem or two as a group activity.)

D. Plan a culminating activity to select the poetry written by the class to be presented to the literary magazine staff. Have a group of editors choose the poems they feel have said something in a fresh, new way. Remind them to consider the imagery and the appropriateness of the rhythm.

Ask the editors or individuals from the class, to read these poems aloud. Have the students vote for three or four of the poems that they consider outstanding. (If they have written several varieties of lyric poems, they might choose an outstanding poem from each type.) As a "prize," present the writers of these poems with a paper back collection of poetry.

E. Have the class work in groups to decide which advertisements are the most effective in their sales appeal. Which poetic devices are particularly persuasive.

F. Display some of the collages of expanded images and abstractions on the bulletin board for the class' enjoyment.

RELATED COMPOSITION ACTIVITIES

1. All students will be expected to hand in written reports on poems read outside class, as per Long-Range Activity A.

2. In addition, all students must participate in the written analysis of a poem (all three levels of meaning--literal, sensory, and "deeper" implications). Following the demonstration of this procedure in class (Activity A, Culminating Activities) individuals of above-average ability should be asked to explicate a short poem assigned by the teacher; students of lower ability should participate in group explications of poems used previously for just one element of emphasis or of new poems of relatively easy access and regular metrical pattern.

3. Offer a variety of verse-writing opportunities. Many suggestions are included in the Long-Range Activities.

   a. Select a story from the newspaper that would be appropriate for developing into the plot of a narrative poem. Divide the elements of the story into sections and assign each section to a small group to develop into one stanza of a narrative poem. Before beginning the writing, discuss and review the typical narrative form--quatrain (the so-called "ballad" stanza). Recall variations that more artfully constructed poems have used. ("The Lady of Shalott," "Danny Deever," and "The Duke of Plaza-Toro" are suitable). Have the class select the stanza form that all groups must follow. At the completion of the activity, duplicate all the stanzas in sequence and use for group enjoyment and evaluation.

   b. Write on the board words that suggest emotions of more than ordinary intensity: love, hate, grief, joy, frustration, uncontrollable laughter.

Ask the class to suggest events or images that might bring these emotions to mind for most people. Then ask them to think of the last time they themselves actually experienced these emotions and try to recall the exact sight, sound, or happening that produced the feeling. Write the causal images, etc. into a short prose passage. Then try to re-state the content in poetic form, without naming the emotion that was associated with the events, images, or other sensory stimuli. Have some of the poems read and ask the class to suggest the emotion that is being described or evoked.

c. Using haiku or short Imagist poems (Crane, Amy Lowell, etc.) for models, encourage the writing of short free verse "impressions" that present images without "editorial" comment. Have the class discuss what is poetic about poems with no regular metrical pattern.

d. Suggest that passages of poetic prose may be set in lines that bring out the underlying poetic elements in the passage.

RELATIONSHIPS TO THE LANGUAGE PROGRAM

1. The most indispensable connection that can be made in this unit is the relationship of the metrical patterns of poetry to the intonation system of English. The patterns of four pitches, four stresses, and four junctures should be reviewed or taught prior to the unit. The stress system is the system most important for relating to poetry. Once the ability to detect four stresses with the word, the word group, and the sentence is practiced, then the poetic simplification of only two stresses--weak and strong--should be pointed out and demonstrated. Practice in reading prose passages and placing heavy stress marks over the word in the sentence or group that gets heaviest stress should precede the placing of heavy stress marks over words in poetry that receive stress. The major point here is that the poet needs to work within the intonation patterns of the language, but that he usually must place heavy stress at least once in every three syllables. These syllables may be syllables in single words or in word groups.

2. Another linguistic concept that should be stressed is that language is symbolic, and because it is symbolic, it can produce mental images and impressions in the reader that he does not actually "see" but that he "virtually" experiences. Another more obvious connection is in the use of literary symbols, as rhetorical devices, where the connotative values of words are reinforced by repetitive use of the word in association with a sequence of scenes, images, etc.

3. Classes of below average ability who are unable to engage in more difficult language-related activities, can concentrate on the differences in the ways poets manipulate the denotative and connotative values of words. They can be helped to see that poets, in creating images by direct statement that is based on the denotative values of words, layer meanings around these words in such a way as to give them connotative auras.

EVALUATION

1. Using a chart form similar to the one supplied for Culminating Activity , have students analyze one or two unfamiliar poems. Provide low-ability classes with very simple poems, where the narrative element is predominant, where the images are direct or else created by obvious figures of speech like similes, and where the metrical pattern is more repetitive and regular

than involved and contrastive.

2. Use a poem that is unfamilar to the class as the basis of an analysis of the literal, imagistic, metrical and "deeper" levels of meaning in the poem. For classes of lower ability, present a very simple poem and ask them to write a two or three-sentence summary of the literal (or narrative) level of the poem. Then present one or two questions that assist the class in finding one or two rather obvious images and stating the number of heavy stresses in the majority of the lines in a stanza. (A good poem for above-average classes is De La Mare's"The Listeners"; for slower classes a poem like "Gunga Din" (Kipling) is more suitable.

MATERIALS

Books: General references for students

Cook, Luella B., et al. People in Literature. New York: Harcourt, Brace and Company. 1948

Custer, Edwin C. Adventures in Poetry. New York: Harcourt, Brace and World, Inc. 1964

Gillis, Adolph and Benét, William Rose. Poems for Modern Youth. Cambridge, Massachusetts: Houghton Mifflin Company. 1938

Loban, Walter, et al. Adventures in Poetry, Olympic Ed. New York: Harcourt, Brace and World. 1958

Loban, Walter and Olmsted, Rosalind A. Adventures in Appreciation, Laureate Ed. New York: Harcourt, Brace and World, Inc. 1963

Pooley, Robert C., et al. Exploring Life Through Literature. Chicago: Scott, Foresman and Company. 1957

Untermeyer, Louis. Story Poems. New York: Pocket Books, Inc. 1957

Books: Resources for teachers

Altick, Richard D. Preface to Critical Reading. New York: Holt, Rinehart and Winston, Inc. 1965

Boynton, Robert W. and Mack, Maynard. Introduction to the Poem. New York: Hayden Publishers. 1965

Danziger, Marlies K. and Johnson, W. Stacy. An Introduction to Literary Criticism. Boston: D. C. Heath and Company. 1961

Kreuzer, James R. Elements of Poetry. New York: The Macmillan Company. 1955

Millett, Nancy C. and Throckmorton, Helen J. How to Read a Poem. Boston: Ginn and Company. 1966

Perrine, Laurence. Sound and Sense. New York: Harcourt, Brace and World, Inc. 1963

Books: Resources for teachers (continued)

Rosenheim, Edward W., Jr. *What Happens in Literature*. Chicago: University of Chicago Press. 1960

Sweetkind, Morris. *Teaching Poetry in the High School*. New York: Macmillan Company. 1964

Recordings

Joan Baez, Vol. 2. Joan Baez. 12" 33 1/3 rpm. Vanguard VRS-9094.

Resources for Visual Arts

A. Books available in school art department:

Praeger, Frederick A. *The Praeger Picture Encyclopedia of Art*. New York: Frederick A. Praeger, Publisher. 1958

The Encyclopedia of Art. New York: Golden Press. 1965

B. Other resources

Bodine, A. Aubrey. *Chesapeake Bay and Tidewater*. New York: Hastings House. 1954

Bodine, A. Aubrey. *My Maryland*. New York: Hastings House. 1952

Pennsylvania Academy of the Fine Arts. *Andrew Wyeth*. New York: Abercrombie and Fitch Company. 1966

Sylvester, David. *The Book of Art*, Modern Art, Vol. 8. New York: Grolier, Inc. 1965

C. Films

What is Poetry? Color, 12 minutes. Central Film Library.

GRADE TEN: THE MEANING IN THE POEM

APPENDIX A

CONCEPTS ABOUT POETRY DEVELOPED IN GRADES 7, 8, and 9

GRADE SEVEN CONCEPTS: Unit, DESIGNS IN ART AND POETRY

1. Art is a way of knowing about life.

2. Art is not the same as life because it is more selective and because in emphasizing various aspects of human experience, ideas, and preceptions, it imposes a design or pattern that is not the same design as that of life itself.

3. Art may deal with any human experience, idea, or emotion.

4. The appeal of art is primarily to the feelings; therefore, the artist emphasizes sense perceptions and the affective values of his medium--words, in the case of poetry.

5. Poetry is one of the arts; consequently, it has its own medium--language (words, sounds, and rhythms); its own ways of imposing patterns on life--patterns of literal meaning, sensory patterns of imagery and sound, and the patterns of deeper meanings about the nature of the human experience.

6. The patterns of poetry are established by repeated sounds, words, images, and ideas. The patterns are dramatized by contrast.

7. A poem is a "whole" work of art; the design in the poem results from the interactions of the patterns of word meanings and sentences (literal level), the patterns of image and sound (sensory level), and the patterns of deeper insights and meanings.

GRADE EIGHT: Unit, THE SENSES OF POETRY

1. Poetry may deal with any human experience. (Review, Grade seven). Human experiences may be events, emotions, and feelings, or it may be perceptions and observations of the worlds around us and within us.

2. Narrative poetry emphasizes human events; lyric poetry emphasizes human feelings, emotions, and perceptions.

3. Poetry is not only more regularly patterned than prose; it is also more compressed.

4. An image is an impression or a mental picture.

5. Poets use images to produce certain feelings or emotions in the reader.

6. Poets create images by direct statement or description, by using the connotations or words to advantage, and by comparing things that are dissimilar in most respects but similar in particular qualities (metaphors and similes and other figures of speech.)

7. Though many poems of different kinds provide examples of images and

compression, Japanese haiku are unusually imagistic and compressed in meaning and statement.

8. Poetry depends for its effect upon the power of suggestion.

9. Poetic prose is prose that uses poetic images and repetitious devices of various kinds.

GRADE NINE: Unit, THE STORY IN THE POEM

1. Narrative poetry employs the same fictional elements as prose fiction.

2. In narrative poetry, plot is the most important fictional element.

3. The original of the folk ballad has determined its characteristics: a plot of archtypal simplicity that stands out in sharp relief because of one dimensional characterization, stylized settings, little or no imagistic use of language, simple metrical and rhyming schemes, and the use of a refrain.

4. The folk ballad employs a number of devices for suggesting more than its simple appearance would seem to indicate.

5. The tone of a ballad is the writer's attitude toward his subject, as indicated by all its elements operating together. The tone of a bolk ballad is often objective and ironic.

6. The stress pattern of the poetic line is not exactly the same as that of the identical prose sentence, although it is based on the intonation system of English and must operate within that system.

7. Rhyme reinforces stress.

8. Narrative poetry other than folk ballads is the product of individual, conscious craftsmanship; it employs a number of narrative and poetic devices to achieve considerable subtlety and variety of tone.

9. Narrative poetry deals unusually well with certain subjects--the uncanny, the larger-than-life, and humor that depends on highly artificial manipulation of language.